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CHICAGO SYMPHONY AGAIN CHAMPIONS AMERICAN MUSIC

"Made-in-U. S. A." Brand on Every Item of Concert Conducted by Glenn Dillard Gunn—Pasquale Tallarico, the Prize-winning Pianist, Hero of the Occasion—Value of American Training Strikingly Demonstrated

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, November 9, 1914.

AMERICAN music and American soloists ruled the program given by the Chicago Symphony Orchestra last Monday evening at Orchestra Hall, under the direction of Glenn Dillard Gunn. This was a continuation of last season's American concerts organized by Mr. Gunn.

The music offered was worthy if not epoch-making. The overture and aria from Louis Adolphe Coerne's opera, "Zenobia," served to show this composer as an adept in the handling of the orchestral apparatus rather than as a writer for voice. Eric DeLamarter's Serenade was a set of short pieces which disclosed a humorous vein. The melodic invention revealed was not as spontaneous as in this composer's works given last year. Both the overture and the symphony heard then were of a greater musical importance and of more dignified content.

Eleanor Everest Freer's and Arthur Dunham's songs were somewhat heavy. The "Nocturne," by A. Walter Kramer, was a pleasingly melodious bit of writing, which found instant favor.

William H. Humiston's "Southern Fantasy" is sonorous and its themes are developed cleverly. Hadley's "Angelus" from his third symphony, detached from the rest of the work, is picturesque but inconsequential.

In Pasquale Tallarico we found a young Italian-American pianist whose success in the solo part of the MacDowell Concerto was little short of sensational. Having been awarded the honor of appearing at this concert over some thirty-five competitors who came to Chicago from various States to enter the contest, Tallarico, by his interpretation of this concerto conclusively proved the wisdom of the award. His education, like that of all the other aspirants, had been acquired entirely in America, and Mrs. Fanny Bloomfield-Zeisler, who heard him play Monday, turned to me after the performance and remarked, "This shows clearly that students need not go to Europe for their musical education."

The young pianist has a clear and fluent technique and a tone of particular charm, as well as temperament and musical taste and appreciation of a high order. He carried off the principal honors of the evening. Chris Anderson, the Chicago baritone, was the other soloist on the program, and Glenn Dillard Gunn, who conducted the entire concert, showed musical discrimination and insight in his interpretations.

This concert constrained some of the leading violinists to address a letter to the committee on these American concerts (Frederick Stock, Glenn Dillard Gunn and Charles G. Dawes), urging them to institute a similar contest for violinists, and, following the concert, George Hamlin, the Chicago tenor, offered a prize of \$200 for the best tenor aria with orchestral accompaniment, to be presented under the same conditions, at the first of these concerts next year.



THOMAS CHALMERS

American Baritone, Who as a Member of the Century Opera Company Has Gained a Foremost Place Among the Singers of Opera in English (See Page 5)

Most of Chicago's prominent musicians attended the concert.

Mr. Dawes, who took unusual interest in the contest for the piano concerto, not only awarded the original \$200 to Tallarico, but gave to the next five ranking contestants (all of them, incidentally, from Chicago) sums ranging from \$150 to \$25.

M. R.

POPULAR OPERA ONCE MORE FAILS IN BOSTON

Performers Go on Strike Because Salaries Weren't Paid—Some of the Singers in Serious Plight

BOSTON, Nov. 9.—The Boston Theater Opera Company met with a second fiasco this evening. The curtain did not rise until long after eight o'clock and, when it did, with the stage set for Scene I of "Trovatore," Mayor Curley loomed in the public eye instead of the singers. The mayor stated the dilemma of the management, which had in hand \$2,500, but needed \$2,500 more before the performance could begin. Then William F. Fitzgerald, of the City Club, promised \$500 for his share. No one seconded him. There appeared then Harry Brenton, president of the Musicians' Association of Boston, who said that, although the orchestra would not play for the management, it would play for the City Club, if the other members of the company would co-operate.

Kathryn Lynbrook, dramatic soprano, and Ramon Blanchart, baritone, formerly of the Boston Opera Company, like-

wise offered their services, in the same terms, and on the same conditions. But the others of the company would not appear for any one. They had nearly two weeks' salary due them, and they had had enough. The audience left the theater and money was refunded at the box-office. Mayor Curley purposes to raise funds for the stranded singers.

Just one week ago the Boston Theater Opera Company unexpectedly refunded its patrons' money, just as it did this evening. Then an energetic campaign was instituted, and backed by the City Club, to raise funds to put the company in working order and start performances again. Charles Emerson, of Brookline, was the principal backer of the company and lost heavily on it. William Leahy, the manager, and Alexander Bevani, artistic director, had done everything they could to make the company a success.

The failure of this company is little less than a catastrophe for many members. A very much disgusted individual was Guido Ciccolini, one of the best tenors of the company, who came here when the war lost him an engagement for a concert tour with Melba in England. Mr. Ciccolini had decided to go to Rome and wait until the war was over, but as the offer from America looked tempting changed his mind. Now he longs for Italy.

O. D.

Jean Baptiste Faure Dead

Paris cable despatches of November 10 announce the death of Jean Baptiste Faure, the composer and former baritone of the Paris Opéra and Opéra Comique. The most famous of the songs that he composed was "The Palm."

CAMPANINI PLANS CHICAGO'S OPERA FOR NEXT SEASON

Object of His Visit to This Country Explained in Interview—Will Present Project to Directors of Company—Report That Three Leading Singers Are Contemplating Legal Action Because of Abandonment of This Season Not Credited

CLEOFONTE CAMPANINI'S mysterious visit to this country was explained this week in a telegram received from Chicago by MUSICAL AMERICA. It had been hinted that the Chicago Opera's general director came here for the purpose of seeking legal redress because the Board of Directors of the company had cancelled the plans of the present season on account of the European war.

MUSICAL AMERICA'S Chicago correspondent interviewed Mr. Campanini Tuesday, ascertaining that the conductor-manager contemplated no suit, as he has been receiving his salary regularly and his contract will continue through the season of 1915-16.

It appears that Mr. Campanini's present visit to Chicago was arranged primarily to enable him to present his plans for next season to the board of directors. These plans, MUSICAL AMERICA learns, will call for a season of twelve weeks instead of ten. The tours which caused the losses of last year and offset the encouraging financial gains made during the Chicago season will be eliminated from the prospectus of 1915-16.

According to the New York Review, three of the leading artists of the company are taking steps to bring suit against the Chicago directors. Those contemplating such action, according to the Review, are Edyth Walker, the American dramatic soprano; Heinrich Hensel, the German tenor, and Louise Edvina, the English soprano. While it was impossible to confirm this report, it is not considered likely that the cases will be prosecuted, as the Chicago company will probably forestall litigation of such nature by offering the renewal of contracts for next season.

All contracts made with operatic artists in this country contain a "war clause," which relieves the company of responsibility in the event of war. Those artists who contend they have a grievance against the Chicago directors maintain that this "war clause" applies only to a conflict in which the United States is one of the countries at war.

PHILHARMONIC'S NEW HOME

Only an Ambition as Yet, Says Manager Leifels Regarding Report

Plans for the establishing of a new music auditorium for the Philharmonic Society of New York were reported in the Morning Telegraph on November 5. According to the article in question, the backers of the orchestra are contemplating the project in line with the policy of extension adopted when the Pulitzer bequest was announced.

Discussing the report Felix Leifels, manager of the orchestra, told a MUSICAL AMERICA representative that while the society entertained an ambition to erect a hall as its permanent home, present day monetary conditions gave little promise of action in the near future. "At various times this project has been discussed by the society, but the time is not yet ripe for a formal announcement of our plans," said Mr. Leifels.

MR. SHEA OFFERS MUSIC STUDY AS REMEDY FOR SLOVENLY SPEECH



Mr. Shea insists upon better preparation for an operatic career in the matter of stage deportment, accepted conventionalities of the stage and particularly in the clear understanding and possession of the different kinds of gesture and attitude. In the accompanying photographs he personally illustrates successive phases of a single gesture.

THERE were five hundred Americans and English at Aix-les-Bains at the outbreak of hostilities and among them was George E. Shea, who for years has lived and sung in France and has taught singing and operatic acting in Paris. Among the Savoie mountains all that would have been necessary in order to pass the whole period of the war in perfect tranquility was a bottomless stocking full of money. But even an unlimited bank account—were such a usual appurtenance of singing teachers—would have been, under the moratorium, as useless as sea water to a thirsty man. And so this particular teacher of singing, not needed in France for the ambulance work for which he had volunteered, has come to New York to teach. But he would fain reform our American manner of speaking. He has evidently forgotten about it since living abroad. And he protested as follows to one of MUSICAL AMERICA's staff:

Need of a Renaissance

"I am impelled to preach of the necessity of a renaissance of American speech. A renaissance all in the future, one to be achieved only by widespread effort. A reawakening—no, an awakening of those who don't know they're asleep. A great part of the American people speak deplorably and yet are not aware of it. They speak with terribly nasal voice, with defective enunciation, with a tongue that backs up into the pharynx, directs the voice toward the nose and renders impossible any development of agreeable voice resonance. The sentences are drawled and unimportant words are overstressed through higher tones and slackened utterance. It is one continual box on the ear and the boxers are unconscious of it. This slovenly speech of Americans is bound to be reflected somewhat in their singing of their own language.

"Said that delightful *causeur*, Mr. John C. Freund, in a, to me, most instructive hour passed with him: 'America is a vast melting-pot in which the present jumble of races is being fused into the future homogeneous American people.'

Three Classes of Speech

"Relative to my subject, this melting-pot contains three ingredients:

"1. Those who speak well; the elect—relatively few.

"2. Those who speak atrociously.

"3. The unamalgamated Americans, whose children probably, and whose grandchildren certainly, will be susceptible to esthetic considerations.

"Classes 1 and 2 interest us to-day. How are class 2's mighty hosts to be lifted to, first, a perception of the enormity of their lingual and vocal shortcomings, and, second, to the practice of grateful speaking? Answer: The individuals of class 1 must by individual action leaven the huge lump of class 2. The indirect influence of the sweet speech of class 1, the mere sound of their sweet speaking will not penetrate the ears of class 2, nor startle its units to a perception of their sins. They will have to be jolted hard and often by direct exhortation. The force of example is well-nigh useless to those who don't even perceive the difference between right and wrong speaking, who don't suspect for an instant that their conversation is excruciating. Ears have they, but they hear not.

"I have lived in Paris for years, principally because circumstances so ordered. Eight months ago an American teacher who had returned here from France

wrote in MUSICAL AMERICA that the rest of us abroad (and he named several of us) should come home and give the results of our experience and work to the American pupil in America—and benefit reciprocally thereby. Little did I then dream that world-disruption would force me to this Return of the Prodigal. No work to do abroad; more volunteers for Red Cross service than were needed; money scarce; my children's school disorganized; we, drones, eating up France's food supply. Back to America!

Blending of Languages

"But the ear attuned to Latin speech and diction has become keenly sensitive to ruthless maltreatment of 'the President's English.' We Americans poke fun at the average Englishman's English, when in truth it is vastly more melodious than our own. Mr. Freund's propaganda demands 'priority in America for the American musician whose value equals that of his foreign competitor on a mere shekel-raid here.' This claim is only fair. But, nevertheless, just as grafting is good in the vegetable kingdom and, in the animal, the blending of widely varied strains of blood, so, in art, criticism and comparison, favorable and unfavorable, by scions of another race, tongue and viewpoint, newly come to our shores, can but bear some good fruit and be healthily useful to him among the criticized, who, having ears—somewhat dulled, perchance, by custom—desires to hear with the spirit and the understanding. After fifteen years of absence I am somewhat in the case of the foreigner, and, in taking up again my residence and work here, I am—bluntly—distressed at the shocking bad speech of the average American.

"During our two weeks' home-faring voyage via Marseilles, Naples, Palermo and Almeria, I listened to my two hundred and fifty compatriots on board, charming people, kind, intelligent, well-informed. How many, alas, spake in unlovely fashion!

Practical Observation

"During two weeks of house hunting in New York I've heard them all speaking, people in many walks, of different education and income, from the cool and pleasant banker, the urbane real estate agent, the political candidate, the rheumatic lady of means, the Californian exile returning sunward, the stockbroker obliged to retrench, up with the elevator runner and down to the doorman and the office boy. And the darky speaks rather less nasally than the white brother. Also, I vow, I hardly understood many of all these folk. What shocking tones and slovenly articulation! When the pretty stenographer began to

talk I was reminded of the fairy tale in which toads and reptiles fell from the false beauty's lips. And since everybody's doing it, no one notices it; which shows the magnitude of the reform to be undertaken.

"Friends, 'murrycuns, countrymen, open your ears! You've heard of the facial uncomeliness that stops a clock, but the ugliness of voice and utterance among you would make the deep-toned Niagara's roar writhe upon its rocky bed.

Lure of the Nasal

"Believe, I beseech, that this is a fact of considerable importance, not the supercilious knock of an unpatriotic American. Nor should it be blamed upon the climate. The people have fallen into the nasal vice because it's quick and easy. Talking through the nose places the voice after a fashion. It requires little breath effort and little throat action and gives 'carry.' But then wouldn't it be easier to go about dirty and unkempt than well groomed and dressed? Yet withal, for singing, the nasal voice is nearer the vocal truth than the husky or throaty one.

"Now then, what's the remedy? Answer: Those six hundred millions that MUSICAL AMERICA avers are spent yearly on music in America is a mighty force for good. The more music, particularly singing, is studied the quicker the horrific speech of the music lovers will become an abomination to themselves. But, meantime, all the educators in class 1; the divines, we singing teachers, the elocutionist, the dramatist, the dramatic coach, must by precept and example scatter the good word. Music in the schools! There's an opportunity; the school teachers must give heed to their own voices and diction: Open the throat, talk from the chest, speak at the lips, beyond the nose, and articulate trippingly on the tongue, even at the awful risk of rolling the 'r' a bit. And let them say to the school children, many of whom speak so distressingly: 'Sweet singing part of the time is good, but sweet speaking most all of the time is a whole lot better.' The music critic, too, and the whole press, have a magnificent opportunity for missionary work on this subject.

A Lingual Millennium

"When the American people, with its thirst for acquirement and perfection, realizes its defect, it will make a record of rapidity in acquiring verbal beauty that will be soul-satisfying. And may I be there to hear the day!"

Mr. Shea is an American born and has the degree of Bachelor of Science from Princeton University. His vocal studies were made with Jacques Bouhy. Mr. Shea made his operatic debut as

first baritone of the Royal French Opera, The Hague. He was thus the first American man to sing in the French opera companies. He sang in various French cities as a member of the municipal opera troupes; also with Lamoureux in the first "Tristan" performance in Paris, and in the United States, England and Mexico. Mr. Shea has been teaching all the phases of singing for the last ten years in Paris. He has been made an "Officier d'Academie" by the French government for his services to art.

PAUL STOEVIING HERE

London Musical Educator Gives up Professorship at Guildhall School

Paul Stoeving, who was obliged to sacrifice his post as professor of the Guildhall School of Music in London because of the anti-foreign propaganda in that city, arrived in New York aboard the *St. Paul* this week, to seek a new field of activity in one of the large music centers of the United States.

Mr. Stoeving held his professorship for sixteen years and has been prominently identified with the musical life of London as an author, conductor and chamber-music player. His books, "Story of the Violin" and "The Art of Violin Bowing," are well known in this country.

Mr. Stoeving has been interested also in the philanthropic efforts of the National Union of School Orchestras and the Morley College for Working Men and Women which make it their object to carry the love of music and music making into the homes of London's industrial classes.

Kaiser Accepts Medallion of Putnam Griswold from Basso's Widow

The New York *Herald* learns through its Berlin correspondent that Kaiser Wilhelm II has accepted a bronze relief portrait of the late Putnam Griswold, for five years a member of the Berlin Royal Opera, presented to him by the widow of the American basso. The presentation was made through the German Ambassador to Washington, Count von Bernstorff, who has written Mrs. Griswold conveying the thanks of the Kaiser. The medallion is the work of an American artist, Willard Patton, who has achieved an uncommonly strong characterization of Mr. Griswold in the rôle of *Hagen* in "Götterdämmerung."

Busoni to Arrive Next Month

Definite assurance from Ferruccio Busoni, the eminent pianist, with regard to his coming to America this season was received by his New York manager this week in the form of a letter brought by Arrigo Serato, the violinist, but delayed in its delivery to Mr. Hanson. Busoni recalls his difficulty in obtaining passage for America and states that he will be in New York prepared to begin his season here during the Christmas holidays.

Carl Flesch's Coming Assured

To set at rest rumors concerning Carl Flesch, the violinist, Haensel and Jones, his managers, announce that they have positive assurance from Mr. Flesch that he will sail for America on December 5 and that he will remain in America until May, filling all his engagements as booked.

Clarence Whitehill Reengaged

It was announced this week that Clarence Whitehill, the American baritone, has been reengaged for a series of performances at the Metropolitan Opera House.



—Photo by Mishkin

George E. Shea, for many years one of America's leading vocal teachers Abroad and now located in New York

COSMOPOLITAN PROGRAM FOR METROPOLITAN'S OPENING WEEK

Opera in Three Languages Announced by Manager Gatti-Casazza for Establishment That Will Stand Unique in Operatic World This Winter—"Carmen," with Farrar and Caruso, to Be Revived on November 19—Roster of the Company Now Complete

WITH the arrival of a number of the German principals and chorus on the *Duca d'Aosta* from Genoa last Wednesday, the roster of the Metropolitan Opera Company for the opening of the season was completed. On the *Duca d'Aosta* were Margarete Ober, Max Bloch, a new tenor; Johannes Sembach, another new tenor; Carl Braun, Hermann Weil, Otto Goritz and Robert Leonhardt.

Dinh Gilly, prisoner of war in Austria, is now practically the only absentee from the company. In the Metropolitan prospectus, issued two or three weeks ago, it was announced that some doubt existed as to whether Leon Rothier's services would be available this season because of his military duties in France. But Mr. Rothier arrived in New York last Monday on the French liner *Rochambeau*. He served with the army and dug trenches around Verdun until he contracted rheumatism through sleeping in the open air in wet clothes. He was in a Rennes hospital for three weeks, until October 21, and the next day received his honorable discharge from service. The basso said that he did not lose his voice during his illness and was able to sing occasionally to his wounded comrades in the hospital.

Maria Duchène, the Metropolitan contralto, was another arrival on the *Rochambeau*. She said thirty members of her family had joined the French colors. Mme. Duchène spent the month before she left her home in Anderys, Normandy, nursing wounded soldiers in her house.

General Manager Gatti-Casazza, who for his tactical skill in gathering his forces together for the New York season has been called "the Gen. Joffre of grand opera," has announced the repertoire for the opening week of his seventh season as director. It will be noted that this repertoire includes works in Italian, French and German, emphasizing the fact that the Metropolitan is the only opera house in the world in which opera will be sung this season in three languages.

Verdi's "Un Ballo in Maschera" will introduce the season on Monday evening, November 16, with the same brilliant cast with which it was revived last year—Mmes. Destinn, Hempel and Matzenauer and Messrs. Caruso, Amato, Rothier, De Seguro, Bada, Audisio and Reschiglian. Mr. Toscanini will conduct.

"Lohengrin" will be sung on Wednesday evening by Mmes. Gadske, Ober, Cox and Van Dyck and Messrs. Urlus, Braun, Weil and Arthur Middleton (the American basso who will make his debut at this house). Mr. Hertz will conduct.



—Photos by John A. Moley, Boston

Metropolitan Opera Artists Photographed Last Week on Their Arrival in Boston on the "Canopic." Upper left hand picture, left to right: Giulio Rossi, Basso; Mrs. Galli and Her Daughter, Rosina Galli, the Metropolitan's New Première Danseuse, and Richard Hagemann, Conductor. Upper right hand: Geraldine Farrar. Below: Enrico Caruso and Raymonde Delaunais, the New Belgian Contralto. Mlle. Delaunais's Family Live in Mons, and She Has Not Heard from Them Since the Town Was Shelled by Germans

"Carmen," which has not been heard for so many seasons at the Metropolitan, will be revived on Thursday evening. Mr. Gatti-Casazza has provided an entirely new stage setting for Bizet's masterpiece. Miss Farrar will appear in the title rôle for the first time in her career. Mme. Alda will be *Micaela*; Miss Sparkes, *Frasquita*; Mme. Duchène, *Mercedes*; Caruso, *Don José*; Mr. Amato, *Escamillo*; Mr. Rothier, *Zuniga*; Mr.

Reiss, *Dancairo*; Mr. Bada, *Remendado*. Rosina Galli, the new *première danseuse*, will make her debut with the company. Mr. Toscanini will conduct.

"Der Rosenkavalier" will be given on Friday evening with Mmes. Ober, Hempel, Schumann (who will make her debut in the rôle of *Sophie*), Curtis, Mattfeld, Sparkes, Van Dyck and Braslau and Messrs. Goritz, Weil, Max Bloch (his debut), Althouse, Reiss, Audisio, Schlegel, Ruysdael and Bayer. Mr. Hertz will conduct.

"La Bohème" will be the Saturday matinée performance with Miss Bori,

Mme. Schumann, Luca Botta (his debut), Scotti, Tegani (his debut as *Schaunard*) and De Seguro. Mr. Polacco will conduct. "Aida" will be sung at special prices on Saturday night by Mmes. Destinn, Matzenauer and Sparkes, and Messrs. Martinelli, Amato, Didur, Rossi and Bada. The ballet will be led by Miss Galli. Mr. Toscanini will conduct.

"Parsifal" will have its usual Thanksgiving day performance beginning at one o'clock on Thursday, November 26. Johannes Sembach, the new German tenor, will make his debut in the title rôle. Mme. Matzenauer will be *Kundry*. Clarence Whitehill, who has been engaged for several performances at the Metropolitan this season, will appear as *Amfortas* and Mr. Braun as *Gurnemanz*. Others in the cast will be Messrs. Goritz, Schlegel, Bloch and Reiss and Mmes. Sparkes, Schumann, Mattfeld, Curtis, Van Dyck and Cox. Mr. Hertz will conduct.

Puccini's "Manon Lescaut" will be sung on Tuesday evening, November 17, at the Brooklyn Academy of Music by Miss Bori, Mme. Duchène and Messrs. Martinelli, Scotti, De Seguro, Rossi, Reiss and Bada. Mr. Polacco will conduct.

Mme. Marie Rappold, the soprano, and her husband, Rudolph Berger, the tenor, both of the Metropolitan, arrived in New York from Europe on Wednesday.

KNEISEL QUARTET SEASON BEGINS

New Violinist, A Novelty and Clear Weather Features of First Concert

THE Kneisels gave their first concert of the season in Aeolian Hall last Tuesday evening. Except that the weather behaved and that the quartet had taken unto itself a new second violin, the event took place under time-honored auspices. The same faces were to be seen, the same large assemblage was on hand and there prevailed the same devout attentiveness and the same enthusiasm—matters which the passing of years cannot affect in the slightest. The change of personnel just noted was an inevitable issue of present circumstances, for Hans Letz has been detained in Germany for military labors. Fortunately Mr. Kneisel's pupil, Samuel Gardner, was available to shoulder Mr. Letz's burden. A more satisfactory substitute could hardly have been discovered. The young American violinist fitted

ideally into the ensemble and played as though backed with a veteran's experience.

It was a singularly interesting program that Mr. Kneisel devised. Schumann's radiantly beautiful A Major Quartet headed the list, Mozart's in E flat closed it, while the most solid substance of the evening occupied the intervening time. This was Zoltan Kodály's Quartet in C Minor, op. 2. Both the work and its composer are new to the musical experience of this city.

All in all the Kneisels supplied an admirable rendering of the Schumann and Mozart. The first night, to be sure, have profited by a greater warmth of manner than was brought to it, but the Kneisels have never been strongly disposed to wear their hearts on their sleeves, and effusiveness of emotion has at no time been one of their most distinguishing traits. Thoroughly in the spirit, however, was the presentation of the earlier classic.

What the Flonzaleys did last year for Schönberg's Quartet, that the Kneisels

did last Tuesday for the work of Kodály. Its difficulties are very much of the same order, but they were superbly surmounted. Indeed, it is some time since even the Kneisel Quartet has more effectively unfolded the full sum of its virtuosity. Certainly the composer could have desired no more efficient intermediary than this organization.

But the applause which followed each of the four movements of the novelty was not limited to mere appreciation of the players' efforts. The work itself merited most emphatic distinction. Kodály is a Hungarian whose labors have been directed toward setting in a new and strong light the music of his country. The confusion existing between Hungarian music and that of the gypsies, of which Liszt is the most brilliant exponent in the more highly developed forms, is a matter which, while not infrequently proclaimed, has not been generally understood. To indulge in a disquisition on the matter is not feasible at present. Suffice it to note that Kodály, together with his compatriot, Bela Bartok, have carried their researches far and by means of phonographic recording have obtained numerous specimens from the

lips of the natives themselves. Kodály has utilized in this Quartet thematic material either actually indigenous or else constructed upon a characteristic pentatonic scale form. Rhythmically these themes have a less assertive physiognomy than the Magyar melodies of Liszt.

The work is superlatively interesting, clever and ingenious, and more than one hearing is needed to absorb the fullness of its content. It is sincere and, while not a far-reaching utterance in the highest sense, carries conviction. Kodály's scheme strongly suggests Schönberg's. There is the same wide technical freedom, the same reckless independence of part writing, the same lavishness of quasi-orchestral color, the same incessant contrapuntal treatment of the most care-free type. At the same time Kodály has fairly surpassed Schönberg in pungency of dissonance and variety of harmonic effect. And though he retains the four separate divisions instead of fusing them into one, his grasp of form is no less facile and pronounced. On the whole the work cannot be described as melodically suave, yet it is one that will undoubtedly grow in favor on acquaintance.

H. F. P.

GITTELSON DÉBUT IN DAMROSCH CONCERT

Bach Concerto Introduces Young American Violinist to New York Audience

The third concert of the New York Symphony Orchestra in Æolian Hall last Sunday afternoon introduced as soloist Frank Gittelson, the young American violinist, who is a stranger in these parts, though with his good report readers of the European correspondence of *MUSICAL AMERICA* have long been familiar. Mr. Gittelson's appearance in Philadelphia less than two weeks ago seems to have stamped him unconditionally as an artist of very high rank in the esteem of his native city. But prior to this the young man—who is a pupil of Flesch and Auer—moved Berlin to enthusiasm, Arthur Nikisch going even to the point of pronouncing him "the Vulcan of the violin." Much, therefore, was expected of him in New York.

He chose as vehicle wherein to unfold his gifts the E Major Concerto of Bach. It was a dignified offering, one that proved him an artist of serious and commendable intentions. But though the concerto is indeed a masterpiece of most radiant genius it gives the soloist no considerable opportunity to shine individually, nor to set forth as many salient characteristics of his art as the average violinist at his début might legitimately aspire to disclose. Only in the slow movement does the solo instrument stand prominently forth, its individual share in the first and last divisions being relatively limited. In the Beethoven, the Mendelssohn, the Brahms, or one of the Bruch Concertos (not necessarily the eternal G Minor) Mr. Gittelson might have revealed himself more completely.

For this, and for the reason that he was extremely nervous, his showing last Sunday must be taken with many reservations. Much he played extremely well and he was consequently applauded with great heartiness and recalled many times

after the concerto. But he can undoubtedly do much better. His performance was straightforward and musicianly, his technique seems finished, his intonation is sure. It is not a large tone that he draws nor yet one particularly deep and varied in color, but in the Adagio it was smooth and beautiful. This movement was played with taste, poetic feeling and good style. There were moments in the extremely difficult fast ones when his rhythm seemed insecure and his tone slightly marred by roughness on the G string. But, all told, Mr. Gittelson showed himself an artist of no insignificant powers, one from whom it is reasonable to await much at his forthcoming concerts.

The orchestral program contained Granville Bantock's "Pierrot of the Minute," Schumann's "Rhenish" Symphony and Elgar's "Cockaigne" Overture. Bantock's fantasy was played here some five or six years ago by the Boston Symphony. It bears occasional repetition for it has well-defined charm and is deftly made, though otherwise unimportant. Mr. Damrosch gave a very pleasant performance of this. Schumann's splendid symphony went not altogether so happily, the glorious "Cathedral" movement in particular lost all its majesty through the fast tempo at which it was taken. Elgar's "Cockaigne" is heard seldom these days and deservedly so. An emptier, noisier piece of tiresome trumpet has never been put forth by this composer—save possibly in his "Falstaff" of unblest memory.

H. F. P.

Other critical comments concerning Mr. Gittelson's New York début:

Mr. Gittelson presents himself to his hearers with dignity and without affectation, and he plays in the same way. His mastery of the technical demands of the composition was sufficient. His tone was ample, though it seemed sometimes to verge upon dryness, and there were vigor and elasticity in his bowing. Altogether he is a player of accomplishment, and his performance of the concerto showed intelligence and capacity.—Mr. Aldrich in *The Times*.

He gave a straight-forward and musicianly exhibition and was well received by the audience.—*The Herald*.

The *adagio* was given with a grace and poetry of idea and a richness of tone which established the artist in favor.—Mr. Brenon in *The Telegraph*.

SPROSS CANTATA AUDITION

Popular Artists Sing His "Christmas Dawn" in John Church Rooms

Before an invited audience of two hundred singers and organists Charles Gilbert Spross's new cantata, "The Christmas Dawn" was given a private performance on Monday evening, November 9, in the rooms of the John Church Company, New York. The work was performed by a double quartet, Mildred Graham Reardon and Hortense Ogden, sopranos; Mrs. Lulu Cornu and Florence Loeb, contraltos; Albert Quesnel and Joseph Mathieu, tenors; George Warren Reardon and Royal Dadmun, baritones, with Mr. Spross at the piano.

The cantata made an excellent impression and proved to be a worthy work, thoroughly melodious and effectively conceived. Mrs. Reardon sang the solo, "There Were Shepherds," finely, as did Mrs. Cornu the "Joy, Joy the Mother Comes." Messrs. Reardon and Dadmun divided the bass solos, the former scoring in "In the Beginning," the latter in "The Path of the Just," while Mr. Quesnel displayed his voice to advantage in "Watchman! What of the Night?" Mr. Spross received congratulations on all sides at the close of the presentation.

A. W. K.

Vera Barstow to Play in New York

Vera Barstow, the American violinist, will be heard on at least two occasions in New York this season. She has been engaged as soloist with an orchestra composed of members of the Philharmonic Orchestra, Theodore Spiering, conductor, at the Waldorf-Astoria, on November 27. In February she will appear at one of the Rubinstein Club concerts.

BRILLIANT STAGING IN CENTURY "AIDA"

Coini Achieves Fine Pageantry in Verdi Opera—Principals Aid in Good Performance

After having had the honor of inaugurating the Century Opera enterprise last season, Verdi's "Aida" took its place as the next to last production of the company's present stay in New York with its revival last Tuesday evening. The performance duplicated the big "Aida" success of last year. Many of the same principals were in the cast.

Morgan Kingston resumed the part of *Rhadames*, perhaps his best rôle, and again won a tribute for his stirring effective singing. Kathleen Howard repeated her dramatically vivid portrayal of *Amneris*, and Lois Ewell was an *Aida* of much vocal charm. Alfred Kaufman left the rôle of *Ramfis* to be the *King*, and he was a *King* that might well have fitted into one of the Metropolitan's casts of this opera. Louis Kreidler once more revealed his sinister, virile *Amonasro*, and Henry Weldon was a resonant *High Priest*.

Artistic Director Coini and Conductor Jacchia were deservedly called before the curtain after the triumph scene. Its brilliant pageantry spoke well for Mr. Coini's sagacity and for the resources at his command. A fine touch was the high entrance throne of *Rhadames*, borne by dusky attendants, while the "color" of the scene was further deepened by the presence of real Ethiopian prisoners, or, at least, Ethiopians à la New York's San Juan Hill. The chorus sang admirably, and Albertina Rasch contributed the poetic dancing that is to be expected of this *première danseuse*.

K. S. C.

In Monday night's performance of "The Tales of Hoffmann," there were three changes in cast. The rôle of *Antonia*, which last week was sung by Lois Ewell, was charmingly taken by Florence Macbeth, who also sang the *Doll*. Effective was Graham Marr, who replaced Louis Kreidler in the three parts of *Coppelius*, *Dapertutto* and *Miracle*. Gustaf Bergman sang the title rôle with gratifying results.

BROOKLYN COSTUME RECITAL

Miss de Tréville Captivates Hearers in Her Picturesque Program

Yvonne de Tréville in "Three Centuries of Prime Donne" made a strong appeal to a large audience in the music hall of the Brooklyn Institute of Arts and Sciences on the evening of November 4. The popular coloratura presented an exceedingly charming appearance in her costumes of the eighteenth and nineteenth centuries and in seven different languages displayed a vocal charm and intelligence admirably suited to her character of program. So responsive were her hearers that they interrupted some of the florid passages with applause.

For one encore Miss de Tréville played her own piano accompaniment, and she later revealed her powers as a harpist. Florence McMillan was completely satisfying as the singer's accompanist.

G. C. T.

Popular Artists Unite in Boston Sunday Concert

BOSTON, Nov. 9.—A splendid program was presented last evening at the Wilbur Theater, under the management of William Carroll Hill. The artists were Jeska Swartz-Morse, the mezzo-contralto of the Boston Opera Company; George Rasely, tenor; Emiliano Renaud, pianist; Lydia B. White, harpist, and Minerva L. Felton, accompanist.

Mme. Swartz-Morse gave a finished

performance of her arias and songs. Another feature was the singing of Mr. Rasely, a young tenor, with a voice of much beauty and exceptionally clear diction. Mr. Renaud gave a brilliant performance of various piano pieces, and Miss White gave pleasure in her two harp solos.

W. H. L.

THRILLS APLENTY FOR BIG SOUSA AUDIENCE

Bandmaster's New York Concert Awakens Characteristic Enthusiasm—Success for Three Soloists

A characteristically large and eager audience greeted John Philip Sousa and his band at the New York Hippodrome last Sunday evening. The assisting soloists were Margel Gluck, violinist; Virginia Root, soprano, and Herbert L. Clark, cornetist. The following program was given:

Sixth Rhapsody, "Carnival of Pesh," Liszt; "Neptune's Court," cornet solo, Clarke; Suite, "Impressions at the Movies," Sousa; soprano solo, "The Crystal Lute," Sousa, sung by Virginia Root; Picturesque Scene, "The Angelus," Massenet; "Sheridan's Ride," Sousa; "Shepherds' Hey," Grainger; March, "The Lambs," Sousa; Violin Solo, Fantasia on themes from "Carmen," Sarasate, played by Margel Gluck; Overture to "The Charlatan," Sousa.

Throughout the evening encores were numerous, two and three being heard after each of the regular numbers.

Mr. Clarke's cornet solos were enthusiastically received, especially the playing of his own composition, "Neptune's Court." Miss Root sang with beautiful clear tone and spirited style, and found her audience keenly responsive, and Margel Gluck's technically accurate and musically expressive playing was likewise greatly enjoyed.

But it was the inimitable Sousa himself who found the way most unerringly to quicken the pulses of his hearers. His conducting was as stirring effective as it always is, and his own compositions, in the best Sousa vein, awakened their inevitable thrill. Sousa audiences are always insatiable, and this one apparently could have listened to a concert twice as long and still have clamored for more.

Organist Sprague's Toledo Recital

TOLEDO, Nov. 1.—Herbert Foster Sprague, organist of Trinity Church, just returned from a Summer spent in study in Europe, gave his thirty-first recital recently. His numbers were the Bach Toccata in F, Guilman's "Prayer," Dubois's "In Paradise" and Widor's Seventh Symphony. His performance of the Bach showed him to be the possessor of a good technic, and his style was well suited to the composition of the master of polyphony. The smaller pieces were well played, while the Widor symphony was played with an authority to be expected, since Mr. Sprague had restudied it with the composer only the past Summer. Paul Geddes, baritone, assisted Mr. Sprague.

Tours and Teaching for Season of Nana Genovese

Mme. Nana Genovese, who was obliged to postpone her visit to Europe to appear in opera in Florence, Italy, this season, owing to the uncertainty of musical affairs abroad will devote her entire time to work in this country during the season. She has a good many concert and recital engagements in the East and will also give some of her attention to teaching, having opened a studio in the Metropolitan Opera House Building. After the first of the year she will make a western tour.

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A HIDE-AND-SEEK INTERVIEW WITH CHALMERS

Pinning the Century Baritone Down to Customary Topics of Discussion Among Opera Stars a Difficult Undertaking—A Singer Who Does Not Believe in Proffering His Opinions on Matters Outside His Art

WHEN an editor dispatches a friend of the victim to do the interviewing the question arises who is the most perplexed: the reporter, the victim or the man who reads the copy.

Two men leaned perilously over the soup in a Columbus Circle restaurant. There were about twenty minutes available, out of which had to come friendly salutations and inquiries, a reasonable share of the table d'hôte and an interview. It was one of those days when strictly modish inspirations stumble and halt every inch of the way. Nobody who knows Thomas Chalmers, the baritone of the Century Opera Company, doubts his readiness for any emergency whether it be in the realm of bright fancies or solemn facts. But here was a discouraging situation.

"Nothing about the effect of the war; too much has been said already," came a cautioning preface from the singer.

"Well, what is the singer doing today to succeed that he didn't do yesterday? You've been getting a lot of attention from the press lately. Let's have a word from the wise."

"Sufficient," responded Mr. Chalmers with a touch of scorn. "Likewise shucks."



Thomas Chalmers, of the Century Opera Company, in Three of His Most Successful Roles. Left to Right, as "Escamillo" in "Carmen"; "Scarpia" in "Tosca" and "Marcel" in "La Bohème"

"What's the matter?"

"Overplayed."

"Listen. You're still in your twenties, an American, but the pupil of Vincenzo Lombardi, and —"

"Too commonplace."

"You do yourself an injustice."

"Let's get away from the hackneyed stuff."

—Photos Copyright by Mishkin.

Followed a dissertation on what was and what was not hackneyed. The soup had become cold. The reporter started warming up by way of a few side remarks on current musical topics. A slight change for the better seemed imminent.

"Ah, what do you think of the future of woman in music?"

"What do I think of the future or the topic?" asked Mr. Chalmers.

"Good subject—full of possibilities," urged Mr. Interviewer.

The singer nearly dislodged his ham from the table. "Good nothing!" he exclaimed. "Whenever I read opinions about such a thing I get sick. Nobody in a case like that knows what he is talking about!"

A defense of this and similar topics for public enlightenment occupied several minutes. The waiter couldn't get the order for dessert when he wanted to and when the searching party wanted dessert they couldn't get the waiter. It was ten minutes before opera rehearsal time.

"Have some beer?" s. o. s'd the representative of the press.

"No, thanks," replied the Century star. "Will you have some?"

Nobody would.

At Last, a Topic!

Mr. Chalmers's strong animated countenance presently seemed to take on a new expression. It was obvious that something was coming, and that something of interest—doubtless a real message that would force the war news upon an inside page.

"How about 'The Phonograph and Its Influence?'" he asked.

The vanilla ice cream collapsed slowly and a consciousness of time quickly

passed and unaccounted for was unpleasantly dawning. The pallid scrivener desperately assented and got hold of his pencil. There were three minutes left for the interview. Time enough, if only Mr. Chalmers would stick to his guns and the topic. But it was not to be.

"I had something to say about that in the paper a year ago," he added, "and perhaps it would be better to use something different."

It seemed reasonable after all. The pencil was restored to the vest pocket while hope oozed out of empty fingers. Presently the check was paid and the two smoked their way out to the sidewalk. The opera house was little more than a stone's throw.

The Artist and His Opinions

"An artist's personal affairs and his opinions on matters outside his art have no more worth than those of the man on the street," remarked Mr. Chalmers not encouragingly. "It sickens me to read opinions of violinists, singers and harpists on matters of which they can have no expert knowledge sufficient to entitle them to a hearing. The chances are they know even less than the average person—if they are sufficiently absorbed in their art. That sort of thing doesn't go down in Italy, for instance. It's a waste of time to try to get the papers to take it. To have it said that Mr. Battistini likes his eggs fried in cheese!"

"It doesn't mean that artists should not have an opinion on all subjects; the wider their knowledge the better their art. But I have no patience with a system which consents to exploitation along the lines suggested. Publicity's all right. It's immense; it's got to be done, unfortunately. But the man who advertises his art too frivolously must necessarily lose a certain amount of public esteem."

"You said something," was the rejoinder.

G. C. T.

[Thomas Chalmers, baritone of the Century Opera Company, is a native of New York. It was while he was engaged in the real estate business that he began to sing and study music, making occasional concert appearances and singing in church and for the phonograph. In 1909, he went to Florence, Italy, to study with the late Vincenzo Lombardi, remaining under his instruction for two years. His debut was made as Marcello in "Bohème" in May, 1911. Henry W. Savage heard Mr. Chalmers in Milan and promptly engaged him for the American tour of "The Girl of the Golden West" (in English), in which he impersonated Jack Rance in a coast-to-coast tour. Mr. Chalmers then returned to Italy for further study with Lombardi and, in the Spring of 1913, was engaged for the Century Opera Company. His repertoire includes the leading baritone rôles in about twenty-three operas.]

Pupils of Anna Balz in Concert

There was evidence of serious artistic endeavor at the musicale given in Carnegie Chamber Music Hall, New York, by the pupils of Anna Balz, pianist, assisted by Edgar Smutny, violinist, on the afternoon of November 8. Miss Balz played orchestral accompaniments on a second piano for several of the numbers. Others who assisted in presenting the program were Mrs. E. T. Schmitt, Beula Sonnenstrahl, Marguerite Goldstein, Dorothy Van Pelt, Madeline Laase, Jeanne Petigrew, Helen Payor and Laura Levussove.

Mrs. King Clark on Her Way Here

M. H. Hanson, the New York concert manager, received a cablegram Tuesday stating that Mrs. Frank King Clark, who is to make a concert tour of America this season, had sailed from Bergen on November 10.

ALBERT LINDQUEST

The celebrated young Chicago tenor, has been engaged for

- ¶ His third appearance as soloist with the Minneapolis Symphony Orchestra.
- ¶ The December concert of the Lyric Club of Milwaukee, Arthur Dunham, Conductor.
- ¶ The Messiah performances in Saint Paul, Minneapolis, St. Louis and Dubuque.
- ¶ The 1915 Spring Tour of the Minneapolis Symphony Orchestra.
- ¶ Soloist in Four Concerts at the June Sangerfest at the Panama Pacific Exposition.

Engagements now being arranged.
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"Possesses a voice of undeniably attractive quality and an abundant musical intelligence."—Felix Borowski, in the Chicago Herald, Oct. 26, 1914, after Mr. Lindquest's concert appearance in Orchestra Hall, Chicago.

GUSTAF BERGMAN

LEADING TENOR — CENTURY OPERA CO.

Scores Triumph as Gennaro in "JEWELS OF MADONNA"

John Hauser in N. Y. Times:

Bergman's Gennaro a Strong Feature of Century Co.'s Performance

"... of the individual singers highest praise belongs to Gustaf Bergman for a very impressive performance of the rôle of Gennaro. His excellence was due to a fine gift of characterization and a sincerity that kept his sense of the rôle always on firm foundation."

"He was able to send across the footlights a very real conception of the shifting emotional state of the rather heavy witted blacksmith caught up in a whirl of passion he does not quite understand and driven dazedly into a sacrilege his real self recoils from in horror. Altogether his was a performance that few tenors before this public could have equalled."

Pitts Sanborn in The Globe:

"Mr. Bergman resumed the rôle of Gennaro in which he did so well last year. Mr. Bergman is one of the best artists the Century Company has numbered in its ranks. His vivid, powerful impersonation last evening was the feature of the performance."

Sigmund Spaeth in N. Y. Evening Mail:

"Bergman proved last season that he was ideally fitted for the part of Gennaro. His Teutonic restraint and intelligence, combined with an Italian quality of tone make him an excellent representative of similar dual characteristics in Wolf-Ferrari himself."



AT the Belasco Theatre, on Sunday Evening, November 22d, at 8:15 DAVID BISPHAM will co-operate with THE BARRÈRE

ENSEMBLE of Wind Instruments in a concert featuring an

All American program. The songs will be by Henry

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Homer, Louis Elbel, Henry F. Gilbert; and one

especially written and orchestrated for this pro-

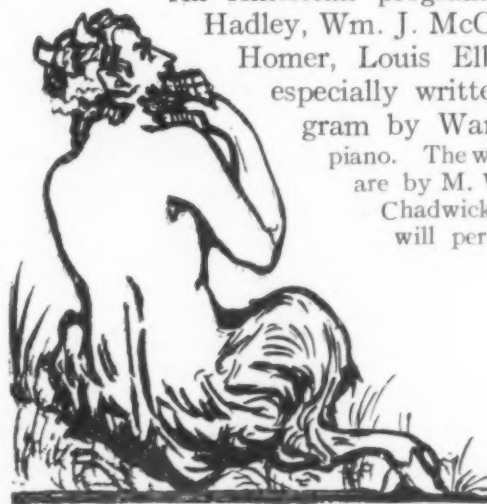
gram by Ward-Stephens, the composer at the

piano. The works to be given by The Barrère Ensemble

are by M. W. Hill, Howard Brockway, George W.

Chadwick, and Victor Herbert. Mr. Herbert

will personally conduct his own compositions.



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Situation of Music Teachers in Germany Serious, Says Miss Hempel

Some Piano Instructors Forced to Give Lessons for as Little as Fourteen Cents an Hour—How the Metropolitan Soprano Has Aided the War Sufferers

"THERE are piano teachers in Munich and other German cities who are advertising lessons for as low a price as seventy pfennige (fourteen cents) an hour, and there are many teachers and professionals, who are almost, if not quite, destitute," said Frieda Hempel, the charming coloratura soprano of the Metropolitan Opera Company, during an interview with a MUSICAL AMERICA representative at her New York hotel last Sunday afternoon.

"The situation is serious for many of the German artists, and also for those of other nationalities who remain in Berlin and elsewhere in Germany, and they will be in sore need of assistance before the season is over," continued Miss Hempel. "In Berlin, although the opera and concert halls are open, and some of the theaters are still giving performances, the pay of all the artists has been cut one-third, and the prices for seats have been reduced. It is doubtful whether even this amount of activity will be continued all the season."

Miss Hempel was at Sils Maria, Switzerland, when war was declared and left at once for Berlin. The trip, which ordinarily takes less than two days, required eight days. During that time Miss Hempel rode in third and often in fourth-class carriages with the soldiers, for the mobilization of the German army was then in full swing. The great prima donna met this situation with the same fine spirit of "one for all and all for one," which has been so conspicuously in evidence among her countrywomen and the German people in general.

Work for War Sufferers

From the time of her arrival in Berlin until she left for Italy to sail for



Frieda Hempel, the Coloratura Soprano of the Metropolitan Opera House

America, Miss Hempel occupied every moment of her time and energy in work for those who suffered because of the war. She is an expert with the needle and knitted many wrist-bands for soldiers. Pieces of fine crochet and filet work which she made were presented to fairs to be sold in aid of the Red Cross fund. She sang many times in concerts for this and other charities, and also in the hospitals for wounded soldiers.

Miss Hempel's brother and nephew, the latter a lad of sixteen years, are in the German army and at the front.

"I am in fine condition for the season, thanks to several weeks in the Alps, where I had much out-of-door exercise," said Miss Hempel. "I took many long climbs in the mountains, some in the most dangerous parts requiring as long as eighteen hours each. I can recommend this as the ideal exercise for the singer."

"This season I shall include a number of new songs in English in my concert programs. They will be novelties and I think will prove interesting."

Miss Hempel will have a long and busy season at the Opera. She will sing in the "Masked Ball" at the opening performance, and again Friday of next week as the Princess in "Der Rosenkavalier." She created the latter rôle last season, at the New York premiere, and won instant success. Another rôle which gained for her last season the hearty and unanimous praise of the critics was *Eva* in "Der Meistersinger." Her work in these rôles and in that of *Rosina* in "The Barber" showed versatility of a most uncommon order.

Her present American season opened Monday evening with a concert at Smith College, Northampton, Mass. D. L. L.



Thomas J. Drew

Thomas J. Drew, church singer, died last week at his home in Paterson, N. J., aged sixty years. He was born in New York and sang in a choir in this city as a boy. Later, as a bass, he toured the country with the Brooklyn Opera Company. Since 1888 he had lived in Paterson, where he was soloist in the Church of the Redeemer and Market Street Methodist Church.

Giovanni Barberis

Giovanni Barberis, who declared that he was the oldest living grand opera chorus man, died Sunday night at his home, No. 533 East 149th street, New York, after a short illness. He was eighty-nine years old. Among the stars who have headed the casts to which Mr. Barberis belonged have been Jenny Lind, Adelina Patti, Christine Nilsson, Brignoli, Victor Capoul and others.

BERLIN FUNERAL SERVICE FOR FRANK KING CLARK

Ashes of the American Singing Teacher to Be Taken to His Boyhood Home in Tacoma, Wash.

A Berlin despatch of October 20 to the New York Herald recounts the funeral service held in Berlin for Frank King Clark, the American vocal teacher, who died October 5 at his residence, Kurfürstendamm 63. Mr. Clark had been in ill health for some time prior to his death and left Berlin for Switzerland a few days prior to the declaration of war between Germany and Russia. For two months he lay prostrated at the Grand National Hotel, in Lucerne, but recovered sufficiently to be removed to Berlin, where he lived but ten days before succumbing to the nervous affection of which he had so long been a victim.

A short service was held at the Clark home, on October 5, by Edgar A. Gerst, of San Francisco, who read passages from the Bible and correlative passages from Christian Science teachings. The body will be cremated and the ashes taken later to Tacoma, Wash., Mr. Clark's boyhood home. He leaves no family aside from his widow, Mrs. Frank King Clark, the widely known singer, for whom an American tournée had been arranged this season.

The American Ambassador attended the funeral services, as did also Joseph Clark Grew, Dr. and Mrs. George Webster, Isaac Wolf, Jr., Mr. and Mrs. Alton Derrick, Mrs. Arthur Davis, Mrs. Anna B. McElwee, W. E. Kugemann, Louis Allen, Ewald Kretschmar, Mrs. Cornelia Rider Possart, Louis Bachner, Dr. Augustus Milner, George Fergusson, Mrs. Selma Cottlow, Caroline V. Kerr, Mrs. August Spanuth, John Simon and Arthur Dunning.

An interesting musical program was given on Sunday, November 8, at 4.30 p. m., at St. Marks in the Bouwerie, New York, by the choir of the church, Vera Curtis, soprano, and Willis Alling, organist. The choir was heard in mediaeval Christmas carols as well as in compositions of the Russian Church by Bortnianski, Lvov and Tchaikowsky. Miss Curtis sang in an admirable manner some ancient spiritual folk songs.



SCOTTI AS IAGO IN "OTELLO"

"The Actor-Singer's Make-Up May Be Commended to Every Baritone Who Hopes to Look the Perfect Iago."

Signor Scotti, the Iago of the occasion, repeated a performance with which our opera-going readers are no doubt familiar. Adroitly husbanding his vocal resources, he overcame the difficulties existing in the duet with Otello, and in interpreting the skillfully written and vivid "Era la notte" (one of Verdi's finest inspirations) his subtle—and, therefore, appropriate—tone-color was masterly. Dramatically, too, Signor Scotti triumphed, while the actor-singer's make-up may be commended to every baritone who hopes to look the perfect Iago.—Morning Advertiser, June 5.

"He Sang the 'Credo' with Great Expressive Force."

Signor Scotti was the Iago. He sang the "Credo" with great expressive force, and throughout his acting was marked by great subtlety and strength.—Manchester Guardian, June 5.

"It Is Both Brainy and Emotional." Signor Scotti's Iago is admirable from the acting point of view; it is both "brainy" and emotional. His triumph over Otello when he spurns his prostrate body and cries "Ecco il leone," was finely done.—The Star, June 5.

SCOTTI

Scores One of His Greatest Triumphs in "Otello"—
in the
Covent Garden Season, London, 1914

PRESS COMMENTS

"His Impersonation Ranks as One of the Greatest."

The Iago of Signor Scotti remains as of yore a notable effort, more akin to the true Shakespeare than any other character in the version. He himself brings fine maturity of gesture and bearing in addition to notable vocal resources, and gives an impersonation that ranks as one of the greatest.—Morning Post, June 5.

"Reconciles the Two Ideals ('Otello' and 'Falstaff') in His Musical and Dramatic Treatment of Verdi's Music."

The wonderful thing about Verdi's later operas, "Otello" and "Falstaff," is the way in which he reconciled the two ideals in his musical style, and Signor Scotti as Iago reconciles them in his musical and dramatic treatment of his music.—Times, June 5.

"His Singing was of Considerable Musical and Aesthetic Value."

Antonio Scotti's Iago is well known. He always succeeds in giving a sinister and graphic account of the arch plotter. He delivered the "Credo" with incisive and sardonic suggestion, and his singing in the scene with Otello in the second act was of considerable musical and aesthetic value.—The Standard, June 5.

"Was Remarkably Strong and Vital." Signor Scotti's Iago, which is one of the finer and more subtle of his impersonations, was remarkably strong and vital.—The Evening Standard, June 5.

"Not the Least Notable Study in His Gallery of Scoundrels Is Certainly His Iago."

As Iago a first-rate exponent was forthcoming in Signor Scotti. He has always rather specialized in villainy (on the stage), and not the least notable study in his gallery of scoundrels is certainly his Iago.—Westminster Gazette, June 5.

"Iago Was a Faithful Picture."

Signor Scotti's Iago was a faithful picture of a man obsessed and perverted by malignant jealousy.—The Globe, June 5.

"Called Forth Such a Salvo of Cheers and Applause as Is But Rarely Heard."

The rôle was sustained in a manner hardly less remarkable for its sense of artistic mastery by Signor Scotti, and notably the great duet which closes the third act called forth such a salvo of cheers and applause as is but rarely heard.—Scotsman, June 5.

"He Surpassed All Previous Efforts."

Signor Scotti's Iago is also a familiar performance in London. On this occasion he surpassed all previous efforts and gave a truly admirable rendering of a difficult character.—People, June 7.

"He Sang Admirably."

Mr. Scotti gave an essentially finished embodiment of Iago. He sang admirably, and was always appropriate in his gestures and in his behavior to the Moor.—Referee, June 7.

"Aroused the Audience to Enthusiasm."

The Iago of Signor Scotti is a powerful piece of characterization, and his performance in the final scene of the second act aroused the audience to enthusiasm.—The Observer, June 7.

"Repeated an Old Success."

Scotti likewise repeated an old success as Iago, the part being one of the very best, indeed, in his gallery of fascinating scoundrels.—Truth, June 10.

"Had Much of the Insidious Knavery."

Signor Scotti's Iago had much of the insidious knavery that distinguishes that polished villain.—Era, June 10.

"A Great Accomplishment."

Scotti was splendid. To study production all the time and yet to act with intense devotion and conviction—this was a great accomplishment and one that the house recognized very gladly.—Illustrated London News, June 13.

"Was a Remarkably Finished Piece of Work."

Signor Scotti's Iago, too, was a remarkably finished piece of work, both on its vocal and histrionic sides: it had the bonhomie and surface sincerity which explains Iago's malign influence, and his delivery of the "Credo" was finely pointed.—Sunday Times, June 13.



Dear MUSICAL AMERICA:

Next Monday night, if all goes well, the Metropolitan Opera Company will open its season under conditions which have not existed before. If ever Impresario Giulio Gatti-Casazza was entitled to an ovation it will be on this occasion. Only those who have had some experience of conditions on the other side during the war can have the slightest idea of the tremendous problem which he faced in getting his company together, preparing it and bringing it over here. That he solved the problem and that a season of opera will be given fully up to the standard, is due, not alone to the support that he received from the directors, headed by Otto H. Kahn, but to his own capacity to inspire enthusiasm among the members of his organization.

A silent, reserved man, a born diplomat, he has shown executive ability of the highest order. The diplomat does not, as a rule, inspire enthusiasm. You will remember that the great statesman, Talleyrand, advised a young man who was about to enter on a diplomatic career that, above all things, he must not have any enthusiasm for anything or anybody.

Even the strongest supporters of Signor Gatti, not alone among the musical public, but among the newspaper men, never believed he could accomplish what he has done.

With scarcely an exception, he will present the company that he had engaged, and his announcements show that he is prepared to make good all the promises that he made, even with regard to the novelties that we are to hear.

When I say that all the members of his company will be here we must except the talented Gilly, who, unfortunately, is a prisoner of war in Austria.

To give even an idea of what was necessary to get the company together, take the case of the German tenor, Albert Reiss, who, with a number of other foreigners, had been interned in France and was forced to work in a stone quarry.

The question was, how to get him out. Monsieur Léon, a lawyer of the French Consulate in New York, went to Washington and enlisted the good will of Ambassador Jusserand, who sent cables over to the French Government. Then William Guard, the ubiquitous press agent of the Metropolitan, who was in Paris, also got to work, and between them all Reiss was rescued, permitted to come to this country and thus surprise Signor Gatti by greeting him as he walked down the gangplank from the steamer at Boston.

They say that one of the reasons why Verdi's "Un Ballo in Maschera" was chosen for the opening of the Metropolitan season was because it is a case of Italian music set to a French story, and thus is "neutral," besides which it gives a number of well known artists an opportunity to appear and be welcomed by their friends.

Anyway the first night at the opera is a social, rather than a musical event, as I believe I have told you before. On that night all the people who are in society, many of those who would like to get into society, all the critics and newspaper men, the chronic first-nighters, prominent vocal teachers, students who are ambitious of an operatic career, and

friends of the artists, have a chance to meet, renew their acquaintance and bid welcome to their special favorites.

Perhaps no more unmusical audience assembles in New York as on the first night of the opera, and that is, perhaps, why there are so many people who are ready to pay fifty dollars a seat on that night, who would not pay fifty cents for a seat at any other time.

That first night is also the occasion when the gentlemen who belong to the Opera Club can sit in serried white-shirted dress front rows, like so many penguins, and need not distress themselves as to what opera is being given—which does not much matter to them anyhow, for most of them are accustomed, except on the first night, to spend a great deal of their time in the adjoining club room, where over their high balls they can discuss Wall Street and the latest arrivals in the *corps de ballet*.

Among the novelties which the season is to offer is the Russian "Prince Igor," which Gatti-Casazza thinks is almost as good as Moussorgsky's "Boris." It is modeled on the old-time artificial operatic model with an interpolated ballet. However, the music is said to be characteristic and to contain many of the Russian folksongs.

Then we are to have Giordano's "Madame Sans Gêne," which also has a good deal of characteristic music in the shape of songs of the French Revolution.

Finally, there will be Weber's "Euryanthe," which is really a revival, because it was produced here, if I remember, about twenty-odd years ago. The music is of a high order. The plot, something like that of Shakespeare's "Cymbeline," is based on a wager regarding a woman's virtue.

The fact that the war has made practically no difference whatever to the giving of opera at the Metropolitan in New York is emphasized by the determination of the opera directors of Boston and Chicago to dispense with their season. This, however, does not seem to meet with the approval of some of the artists. So I understand that Edith Walker, Heinrich Haensel and Louisa Edvina, who had been engaged for Chicago by Signor Campanini, propose to test the matter in the courts.

I could understand that if this country were in any way involved in a war, and the contracts of the artists had been made with a clause covering the case, that it would be perfectly proper for the directors to call the whole business off. But it does seem manifestly unjust that men of great wealth, with conditions such as they are in Europe, should coolly break their agreements, and thus close about the only opportunity the artists have to make a living, namely, in this country.

There is, however, one point to which I would like to call the artists' attention, namely, that under the law they must present themselves at the time the season opens in Chicago, and be ready to perform their respective duties. If they remain abroad and do not appear I am afraid their cases will be thrown out of court.

The war continues to cause bad blood, not only among the musicians, but even among the critics. Two of our prominent writers for the press are already by the ears, for the reason that one of them criticized Dr. Muck for giving an all-German program at his first concert. Another critic thereupon called this critic down for mixing up war with music. He also defended Dr. Muck, on the ground that he could not see how a man, by giving an all-German program, could be making propaganda for the Germans in the struggle now going on.

Not to be behind her artistic sisters and brothers who have taken the opportunity afforded by the war to rush into the fray, the veteran Lilli Lehmann is writing to her friends in this city, deploring the attack on German ideals, which, she feels, are misrepresented and misunderstood in New York.

The way Madame Lehmann looks at it is that five or six nations have deliberately conspired to crush the Germans, whose only desire is to govern their country in peace and maintain their industrious activity within their own borders, unconcerned about others and without thirst of conquest.

However much some of the American friends of this great artist may disagree with her, they all will be glad to learn that she is still in good health and has recently sung in Salzburg to help consecrate the new Mozart Hall and also to raise money for the wounded. Then she went to Vienna, where she sang for the same purpose.

With all his troubles and anxieties, Emperor Wilhelm never loses a point. Indeed his activity and resourcefulness are to-day the marvel of the world. Only the other day he found time and opportunity to accept and acknowledge a bronze relief portrait of the late Putnam Griswold, who was for five years a member of his Royal Opera Company in Berlin. This was presented to the Kaiser by Mrs. Griswold, the widow of the popular American basso.

The portrait represents Griswold as Hagen in "Götterdämmerung."

One of the causes of complaint that many Germans of prominence have, not only abroad but here, against our attitude, is that for years the Kaiser never omitted an opportunity of according gracious recognition to prominent Americans, especially singers.

One of the noted instances of this was Geraldine Farrar, which led to certain attacks being made upon her in the German press because of the friendship of the Crown Prince.

The increasing tendency to scrap among musicians, and also among the musically interested, no doubt a reflection of the war, has recently shown itself prominently in the attitude of certain of our critics and their friends towards our leading orchestras. Those who uphold the New York Philharmonic and the New York Symphony feel it part of their duty to reflect upon Dr. Muck and the Boston Symphony.

On the other hand, the friends and supporters of the Boston Symphony feel called upon at every possible opportunity to find fault with Strinsky and the Philharmonic and with Mr. Damrosch and his Symphony Orchestra.

If all these good people would only exercise their abilities in the way of appreciation of the good music they can hear from any one of these organizations, it seems to me it would betray a higher order of intelligence than a controversy which exploits itself principally in depreciation.

Considerable excitement was caused the other day during the lunch hour at Delmonico's by the appearance of Kurt Schindler, the leader of the Schola Cantorum, who recently returned from Europe with shorn locks. The head waiter almost had a fit when he saw him, and this in spite of the fact that at least two of the daily papers had devoted considerable space to discussing and lamenting the lost locks of this eminent musician. I do not believe there is any truth in the story that a jealous lady, following the example of Delilah, had cropped this modern musical Samson.

I presume Schindler feels that if the critics would only give as much attention to his conducting as they do to his hair he would feel that his work was being appreciated at its true worth.

It goes to show how deeply ingrained in the popular mind, including that of the critics, is the association between musical ability and hair.

Ignace J. Paderewski was by no means the first to set the fashion. There was, you know, the Abbé Liszt before him, and many others, too, including the most noted German basso of his time, the renowned Karl Formes, who in his eightieth year wore raven black locks which reached to his shoulders.

Percy Hemus is a baritone who hails from the West. He has won considerable distinction on the concert stage. To show his sympathy with the movement for a more generous attitude to our own musicians and composers he made up a program at his recent recital at Aeolian Hall of exclusively American compositions.

Some of these possessed unquestioned merit; others were fair, while one or two were scarcely worthy of production. On the whole the showing was well up to the mark. Thus Mr. Hemus deserved recognition, not only for his public spirit, but also for the good work he did in his interpretation.

With one exception the critics wrote of Mr. Hemus's recital in kindly and appreciative manner. The exception was, as you might know, Henry E. Krehbiel, of the New York Tribune, who dismissed the performance in a flippant and sarcastic way in about five lines.

The Tribune was ever noted for its sturdy Americanism—a reputation it won in the days of Horace Greeley. The one un-American element in its composition for years has been the attitude of its musical critic to everything American in music.

As the publishers and editors must by this time know his attitude to American singers and composers, why do they not send somebody else to review the concerts of American singers, and espe-

cially concerts at which compositions by Americans are given?

Sousa has come to us for his annual concert and has received the usual ovation from a capacity house. The enthusiasm reached its climax with a new march dedicated to the Lambs—not of Wall Street, but of the dramatic profession.

It reminds me that some years ago when I was in Europe and a military band went by, a gentleman in whose company I was said:

"You cannot make such music in America!"

When I told him that the band was playing a march by John Philip Sousa, he said:

"Yes, Sousa must be an Italian." I said: "No, he was born in the United States—the son of a Spanish trombonist—and that is why he has always been able to blow his own horn so successfully!" Of course, the musical high-brows would not admit for a moment that John Philip Sousa belongs in the ranks of great composers. For all that, a man who can write marches which are played all over the world may be said to be "in a class all by himself."

Watch a regiment go by to the music of a Sousa march.

It's inspiring! At least so thinks
Your
MEPHISTO.

MARIE MORRISEY SINGS NEW AMERICAN WORKS

Huhn Cycle, "Love's Triumph," Feature of Contralto's Attractive Recital—Bauer Song Redemanded

Following her auspicious recital début of last year, Marie Morrisey, the young contralto, continued her professional advancement with her recital at Aeolian Hall on November 9. Her program was made attractive by her diversity in the choice and presentation of her numbers, as well as by her giving the first New York hearing of worthy American compositions, Bruno Huhn's cycle, "Love's Triumph," and Marion Bauer's "Only of Thee and Me."

For the introduction of the song cycle there were present both Mr. Huhn, who acted as accompanist for his work, and Charles Hanson Towne, author of the five poems, who occupied a seat in one of the boxes. As Mr. Huhn's cycle was reviewed critically in these columns last week, suffice it to say that Mme. Morrisey's intelligent and artistic delivery enhanced the manifold beauties of Mr. Huhn's setting and Mr. Towne's cumulatively effective poems. Mme. Morrisey won several recalls after the cycle, sharing them with the composer.

Miss Bauer's undeniably beautiful song also made a profound impression and was re-demanded. Another feature was Mme. Morrisey's splendid performance of the Bizet "Agnus Dei," with the aid of Mr. Huhn, at the organ; W. Paulding de Nike, cellist, and Elsie T. Cowen, the singer's able accompanist, at the piano. Of the group of old numbers, the contralto delivered the Paisiello "Chi vuol la zingarella" with especial grace, while the Grieg "Lauf der Welt" was marked by excellent interpretation in the set of *lieder*, and the Franck "Le Mariage des Roses" was done with especial delicacy in the French group.

K. S. C.

ZACH ORCHESTRA OPENING

St. Louis Symphony Gives Program of Commendable Excellence

ST. LOUIS, Mo., Nov. 7.—Before what was perhaps the largest audience that ever attended a *matinée* symphony performance, the St. Louis Symphony Orchestra ushered in the 1914-1915 season on Friday afternoon with a program without the assistance of a soloist. In view of the rumored financial difficulties of the orchestra, both the conductor and the men seemed to put forth more than ordinary efforts to convince their listeners that this orchestra is a credit to the high artistic standard of the city.

The Brahms's "Tragic Overture" received its full share of applause, and was followed by the Schubert Symphony in C Major, which was extremely well played, especially the *Andante*. Smetana's colorful "From Bohemia's Fields and Groves" appealed greatly. Max Zach's men played the entire overture to "Tannhäuser" (Paris version) with sure artistry. The orchestra received a cordial reception. There are several new faces in the 1914-1915 personnel of the orchestra. The first cellist's chair is now filled by Ludwig Pleyer, and this section is also strengthened by Ewald Graul and William See.

H. W. C.

THE CARNEGIE HALL, NEW YORK RECITAL OF LEONARD BORWICK

SHOWED HIM TO BE AN ARTIST OF SINGULAR INDIVIDUALITY AND POSSESSED OF ATTAINMENTS WHICH PLACE HIM AMONG THE FEW REALLY GREAT PIANISTS OF MODERN TIMES—CRITICS ARE UNANIMOUS IN THEIR PRAISE AS SHOWN IN THE FOLLOWING REVIEWS:

New York Herald, Nov. 6, 1914— PIANIST DELIGHTS HEARERS

Mr. Leonard Borwick Gives Effective Recital in Carnegie Hall

One of the least known of the great pianists, Mr. Leonard Borwick, who has not been heard here in three years, gave a recital in Carnegie Hall yesterday afternoon, and the audience expressed its approval emphatically. Mr. Borwick began his programme with an arrangement of his own of Bach's organ fugue in G minor, and as Bach's arrangements go it was a good one. He was at his best in the Beethoven rondo in G, opus 51, No. 2, which followed. There is nothing obtrusive about his playing. Sensationalism is entirely lacking. He makes no use of long hair or dim lights to attract his hearers. A wide range of tonal effects and of dynamics, added to a highly developed finger technique, were disclosed in the way he played the Beethoven rondo. There also was a strong emotional element. Three brilliant harpsichord lessons of Scarlatti, an allegro, a tempo di ballo and a presto closed his first group.

The most important number was Brahms' sonata in F minor, opus 5. Except in the hands of a real artist, much of the piano music of Brahms is pretty dull. But there was nothing dull in the sonata yesterday. Particularly beautiful was the reposeful playing in the andante movement. The interpretation always was clear. Wherever rapid fingering was used it was smooth and clear, and the melodies in the inner parts were brought out with unusual skill.

In the third and last group Mr. Borwick played Paderewski's theme varié in A major, opus 16, No. 3; Rachmaninoff's serenade, opus 3, No. 4, and Liszt's étude de concert, in F minor. Altogether it was an interesting programme, effectively played.

New York World, Nov. 6, 1914—

PIANIST BORWICK ADDS TO FIRST-MADE SUCCESS

Reappearance in Carnegie Hall Marked by a Popular Recognition

English pianists who possess qualities the American public like are not numerous. On that account the début in this country of Leonard Borwick, which took place a year ago, attracted attention because he is an Englishman who plays the piano with fervor, contrasts and decisiveness.

That these assets are still his Mr. Borwick proved beyond question in Carnegie Hall yesterday afternoon. Offering a programme that included Brahms' F minor sonata, the Bach G minor organ fugue, Beethoven's rondo in G and the "Three Harpsichord Lessons" of Scarlatti, he convinced a numerous assemblage of his skill.

Mr. Borwick, looking more the middle-aged business man than the professional musician has resources that place him among the none too large group of notably excellent pianists. And if those resources included a greater depth of feeling and a more discreet management of the sustaining pedal he would inspire still more pronounced admiration.

In the Brahms sonata Mr. Borwick permitted his hearers many moments of real enjoyment. He brought to the interpretation of this work of large mould much which was admirable, even if not flawless in its mechanical execution.

New York Sun, Nov. 6, 1914—

MR. BORWICK'S RECITAL

Playing by a Pianist of Virile and Artistic Style

Leonard Borwick, an Australian pianist, who made his first appearance in this city in December, 1911, has returned and

gave his first recital yesterday afternoon in Carnegie Hall. His programme, as on the occasion of his début, was by no means conventional. It consisted of a Bach organ fugue in G minor, arranged by Mr. Borwick; Beethoven's rondo in G, opus 51, No. 2; an allegro in B minor, tempo di ballo in D and presto in G by Scarlatti, the great F minor sonata of Brahms, Paderewski's "Theme Varié" in A, Rachmaninoff's serenade, opus 3, No. 5, and Liszt's concert study in F minor.

Here is a piano recital programme without the Chopin group, which the typical artist regards as essential to popularity. Also it was a thoroughly interesting programme albeit the essence of its interest might have been lamentably diluted by playing of a less individual character than that of Mr. Borwick. This is a pianist who ought to grow in general favor and whose concerts ought to command the attention not only of connoisseurs of piano playing, but of music lovers in general.

Mr. Borwick's art is above all things sane and healthy, but this does not mean that it lacks true romantic quality or those charms of sensuous beauty without which piano playing becomes a dry proceeding. The highest qualities of Mr. Borwick's art were disclosed in the Brahms sonata. He interpreted this composition with dignity, with virility, with fine sentiment and with admirable beauty of tone and technique.

The brilliant proclamation of the first movement, instinct with power and passion, was paired with the nobly tender and sustained reading of the slow movement. The playing of the andante was one of those achievements which make the most potent appeal for the recognition of the piano as a means of eloquent musical utterance. It was in the sonata, too, that Mr. Borwick compelled the admiration of students of the instrument for the adequacy of his technique. Few pianists know as well as he how to evoke from the strings their deepest and richest sonority without approaching exaggeration. And clarity marches in company with all that he does.

In the Scarlatti numbers rapid, scintillating, complicated passages rippled in crisp showers, while every significant item in the counterpoint was perfectly brought out. It was always brought out just enough, and never too much. A fine sense of proportion is one of the striking traits of Mr. Borwick's musical organization. In short here is a man whose playing impresses the hearer by its splendid vitality, while at the same time it wins the most fastidious auditor by the thoughtful composition of its style, the judicious adjustment of details to the general interpretation, the presentation of nice balance in melodic voices to the end that principal and subsidiary thoughts are published fully and in their proper relations.

Doubtless the leaning of Mr. Borwick away from much of that which is accepted as emotional, but which is perhaps rather to be called lachrymose, will operate to make his friends few among the excessively sentimental; but among women who have not altogether too many nerves and men whose hearts are sound, whose vision is still good and whose breathing is normal he ought to find great and lasting favor.

New York American, Nov. 6, 1914—

BORWICK CHARMS IN PIANO RECITAL

Leonard Borwick delighted a large audience in Carnegie Hall yesterday afternoon at his first piano recital. His playing stamped him as one unusually musical and intelligent, and one with powers of a remarkable character.

The recital opened with his own arrangement of Bach's G minor fugue, which he interpreted with magnificent breadth and eloquence. This was followed by the

fascinating rondo in G by Beethoven, which Mr. Borwick presented with exquisite style and a lucid view of its poetic quality.

In the Brahms F minor sonata the pianist never lost sight of the significance or possibilities contained in the five movements. He illustrated practically every phase of his equipment—brilliance of tone, tenderness of style, refined beauty of phrasing and dramatic eloquence. As a technician he proved himself a finished and fluent artist, sufficiently restrained and utterly devoid of affectation.

There were poetic ardor and exquisite refinement combined in his interpretation of Paderewski's Variations, and his performance of Liszt's Etude de Concert was thoroughly effective.

New York Press, Nov. 6, 1914—

ENGLISH PIANIST PLAYS HERE AFTER TWO YEARS

Leonard Borwick Repeats Success of Initial Visit in Concert

Almost two years ago Leonard Borwick, an Englishman, gave a piano recital in Carnegie Hall. He was on his way home from a tour in Australia.

Yesterday afternoon in the same auditorium Leonard Borwick made his second appearance in New York, and he not only confirmed the estimate of his powers already formed, but strengthened materially the favorable impression he had made before.

In a programme that comprised an arrangement by himself of Bach's organ fugue in G minor, Beethoven's rondo in G, opus 51, No. 2, three of Scarlatti's Harpsichord Lessons, Brahms' sonata in F minor, opus 5, Paderewski's Theme Varié in A major, opus 16, No. 3; Rachmaninoff's Serenade, opus 3, No. 8, and Liszt's Etude de Concert in F minor, Borwick revealed his best powers—excellent technique, a crisp sparkling touch, a musicianly sense of balance, rhythmical verve and a fine feeling for poetic values.

New York Times, Nov. 6, 1914—

About three years ago Mr. Leonard Borwick appeared in Carnegie Hall and gave a recital that surprised and delighted a handful of listeners, few of whom probably knew this English pianist even by reputation. For he came without any of the preliminary heralding that often announces the fame of lesser men. It appeared that he was one of his way from Australia to England and gave his concert here as he was passing through. He passed as he was heard no more.

Mr. Borwick appeared again yesterday at Carnegie Hall, giving the first of three projected recitals, and again showed that he is a pianist of the highest accomplishments, an artist of singular individuality, gifted with poetic vision, but essentially sound and wholesome in all that he does. There is nothing to be allowed for the idiosyncrasies of virtuosity, for any obtrusion of the player's personality, in Mr. Borwick's performance. It is first and foremost an interpretation of the composer's meaning and intention.

The most significant feature of his playing is a certain vitality, a stimulating quality that charges it and gives it a ceaseless fascination, no matter what he undertakes. His program yesterday began with his own arrangement of an organ fugue in G minor by Bach—not the one that Liszt arranged—played with consummate clearness in the leading of the voices and with a finely felt molding of its formal structure; Beethoven's Rondo in G, opus 51, No. 2; three "harpsichord lessons" by Domenico Scarlatti, which he played in exactly the right spirit of debonair brilliancy, and Brahms' sonata in F minor, op. 5, a work whose beauty, po-

etry, and true grandeur are not staled by the passage of years, and which stands forth to-day as one of his greater compositions, though one of his earliest. Mr. Borwick's performance of it was the crowning achievement of his recital. Some may have wished for a little more repose in the first movement, especially in its opening chords, and a little more definite composition of the rhythm there. But there were warmth of feeling, the pulse of life, an impulsive vigor, and in the andante and its echoing intermezzo a poignant tenderness of poetical feeling.

For his last group there were Paderewski's Theme Varié, op. 16, No. 3; a serenade by Rachmaninoff, opus 3, No. 4, and Liszt's Etude de Concert in F minor.

New York Telegram, Nov. 6, 1914—

Leonard Borwick, an English pianist of unusual merit, made his reappearance here in a recital in Carnegie Hall yesterday afternoon. Three years ago he came to this country practically unknown, and his recital in Carnegie Hall at that time came in the nature of a revelation to the audience that heard him. His performance yesterday was equally praiseworthy.

New York Evening Sun, Nov. 6, 1914—

With only the fleeting record of a day in New York on his way from Australia years ago, the English pianist, Leonard Borwick, came again around the world to Carnegie Hall yesterday afternoon and found those who remembered him. He is a great pianist, who looks and acts simply like a man. If he plays with a poet's heart and hand, his years of discretion date from a London Philharmonic début in 1890, while his schooling goes back to six Frankfort years with Clara Wieck, widow of the composer Schumann.

Borwick began with the three B's, Bach, Beethoven, Brahms, interspersed with Scarlatti, Liszt, Rachmaninoff and Paderewski. The so-called "little" fugue in G minor by Bach was Borwick's arrangement. After Beethoven's rondo, three "harpsichord lessons" of Italian Scarlatti were lessons indeed, as the Austrian Halpersen declared, "not to play them unless you played as Borwick can."

Brahms' sonata in F minor was a superb performance, marked by a crescendo in the "moonlight" passage from the poet Sternau that was like the flood of circled lamps from Carnegie's ceiling upon a dark stage below. After Paderewski's variations conjuring a vision of personality, Rachmaninoff's serenade of Oriental lilt and a Liszt concert study, Borwick gave as encores a quite unknown "Pedal Study" of Schumann and the "Spring Song" of Mendelssohn.

New York Globe, Nov. 6, 1914—

OTHER CONCERTS

Leonard Borwick, an English pianist of renown, who won hearty praise here for his playing in a recital at Carnegie Hall a year or two ago, gave a recital in that hall yesterday afternoon. Mr. Borwick's main offering was the Brahms sonata in F minor, and his performance of the work was one of the finest achievements by any pianist heard here in recent years. The physical qualities of tonal beauty and mechanical mastery were combined in it with a depth and warmth of feeling that made the reading one of those rare ones to which the term poetic can be applied without reserve. The andante and the intermezzo were in particular of surpassing loveliness. Mr. Borwick was heard also in pieces by Bach, Beethoven, Scarlatti, Paderewski, Rachmaninoff, and Liszt. Throughout the recital his playing gave uncommon pleasure to an audience which, of moderate in size, was gratefully appreciative.

WATTEAU, VERLAINE, DEBUSSY: A STUDY IN ARTISTIC REACTIONS

How the "Fêtes Galantes" of the Eighteenth Century Painter Have Been Translated Into the Poetry of Verlaine and the Music of Debussy

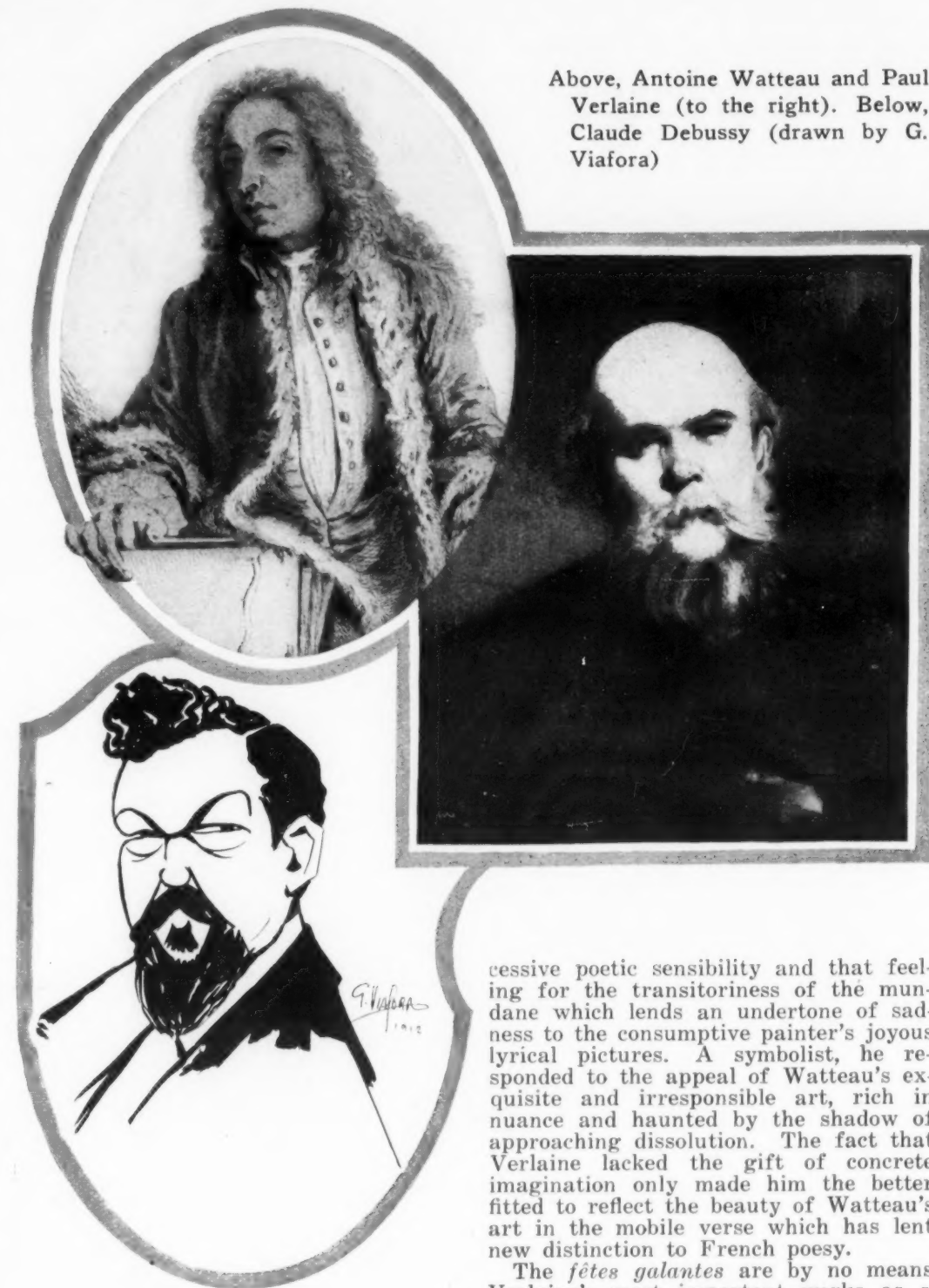
By FREDERICK H. MARTENS

"THE gayest scenes of pastoral elegance, in a land out of time, a No-Man's Land of blue skies, beautiful women, gallant men and lovely landscapes." Such is Huneker's description of the *fêtes galantes* of Watteau,* the canvases in which that painter idealizes the spirit of eighteenth century France, with a delicacy of feeling and an insight not to be found in the works of his followers Lancret, Boucher and Fragonard. The very mention of Watteau's name still "evokes in men's minds a memory of the melancholy that was his, arrayed in garments of azure and rose," and recalls his dreams of gallant innocence, which cloak in beauty the moral degeneracy of his time.

Like Boucher and Fragonard, Watteau was a society painter, the brilliant gatherings of the lords and ladies who frequented the famous gardens of the Luxembourg, to which he had access as the assistant to the custodian, the fashionable artist, Audran, supplying him with models. Yet while Boucher and Fragonard were content to portray the mere sensuous elegance and voluptuous grace of the society of their epoch, Watteau has limned its very soul in his paintings. The school whose founder and first exemplar he was, marked, it is true, a reaction in favor of naturalism against the pompous insincerity and decadent classicism of the age of Louis XIV, yet this naturalism was masked with convention. Watteau's entrancing landscapes, with their clear meadows and shaded woodland dells, are piquantly peopled by the society folk of the Regency, dressed in the latest fashions, though the sharp contrast between nature and art only lends the greater charm to his work. In his masterpiece, "L'Embarquement pour Cythère," the fluttering cupids, accessories of Greek mythology, that hover over this idyllic setting forth of gallants and ladies in court costume to the island of love, are the children of some *rococo* Venus, with *talons rouges* and powdered hair. They may have played in the gardens of St. Germain, never on the slopes of the Idalian mount. And clear sky and lucent water, tender color and graceful movement emphasize the happy *insouciance* of this epicurean society, whose light laughter was ere long to be drowned in the roll of revolutionary drums on the Place de Grève.

Watteau, when he first went to Paris in 1702 painted saints and madonnas by the dozen for a picture-factory at the Pont-Notre-Dame, in consideration of three francs a week and a diurnal plate of soup. In 1717 he was admitted to the

*FÊTES GALANTES. 1er recueil. 1. En Sour-dine. 2. Fantochez. 3. Clair de Lune. E. Froment, Paris. 2e recueil—1. Les Ingénus. 2. Le Faune. 3. Colloque Sentimentale. A. Durand et Fils, Paris.



Above, Antoine Watteau and Paul Verlaine (to the right). Below, Claude Debussy (drawn by G. Viafora)

Academy as *maître des fêtes galantes*, and only four years later his brief career of restless creative activity was ended by consumption. His work was long held in but slight esteem, though after 1875, largely owing to the brothers de Goncourt, he came into his rightful heritage of appreciation. Yet Watteau's wildest flights of fancy would never have suggested to him that a hundred and fifty years after his death a fellow academician, a poet, would interpret the immobile beauty of his canvases, his *fêtes galantes*, *conversations galantes* and *fêtes champêtres*, in living words. And that a score of years later another poet, a poet in tone, would color with liquid music the word-pictures of his predecessor, and complete the cycle of artistic reactions.

Verlaine's Poetry

Paul Verlaine shared Watteau's "nostalgia of the open road," his ex-

cessive poetic sensibility and that feeling for the transitoriness of the mundane which lends an undertone of sadness to the consumptive painter's joyous lyrical pictures. A symbolist, he responded to the appeal of Watteau's exquisite and irresponsible art, rich in nuance and haunted by the shadow of approaching dissolution. The fact that Verlaine lacked the gift of concrete imagination only made him the better fitted to reflect the beauty of Watteau's art in the mobile verse which has lent new distinction to French poesy.

The *fêtes galantes* are by no means Verlaine's most important works as a poet. Emotionally they pale beside the passionate conviction and original beauty of the religious poems comprised in "Sagesse" (1881) and other individual secular lyrics. And it need hardly be said that Debussy's *fêtes galantes* do not represent the tide-water mark of his genius. But as to Watteau himself, though some of the paintings of his last period (1719-1721) show greater formal development and breadth of delineation, the *fêtes galantes* is the genre in which he reigned supreme. And even if the impressionistic charm of Watteau's canvases suggested no more than a phase of the art of Verlaine and that of Debussy, in each case it has evoked a beauty which differs from their own in kind alone and not in quality. And the sympathetic comprehension of these kindred exponents of Watteau's art, spanning the gulf of years, has given new meaning to his pictures. The songs, "En Sour-dine," "Colloque Sentimentale" and "Fantochez" are delightful instances of how delicately Debussy handles Ver-

Few Cycles of Art Development So Complete as This—A Subtle, Psychic Interconnection in the Trinity of Creative Minds

laine's evanescent dream-lyrics, resuscitating the spectres of emotions past and gone.

Such pictures as "L'Amour au Théâtre Italien" (Kaiser-Friederichs Museum, Berlin) and "Une Mascarade" (Sir Edgar Vincent, London) give us a vivid idea of the *scaramouche* and *pulcinella* of the songs in question. "Les Ingénus" and "Le Faune" express the spirit of Watteau's twilight pictures in a more general manner, and it is hard to identify them with any particular canvases; but the Verlaine-Debussy "Clair de lune" at once evokes Watteau's "Les fêtes vénétiennes" (National Gallery, Edinburgh), and "Les plaisirs du Bal" (Dulwich Gallery, London). Then, too, "The Mandoline," though not included among the numbers in the two books of the *fêtes galantes*, is surely at one with them in spirit, for in its measures:

Serenading beaux are courting
Ladies fair who list, replying
Where soft azure shadows fall,
Merge and turn in glamor'd splendor
Of a rose-gray moonlight falling
While thro' the light breezes, tender,
Tinkles a mandolin's calling.

The English translation, which had to conform to a musical line already fixed, lacks, of course, the perfect suavity of the French, yet anyone who has seen the originals or even copies of "Les Jardins de Saint Cloud" (Prado, Madrid), "L'Assemblée dans un Parc" (Kaiser-Friederichs Museum in Berlin), "L'isle enchantée" (Leon Michael Levy, Paris), "Réunion champêtre" (Royal Gallery, Dresden), and "Bosquet de Bacchus" (in the possession of Lady Wange), will recognize the limpid truth and delicate characterization of the verse, so unlike the stilted pose of the time, into which Verlaine has translated the mute beauty of Watteau's landscapes and figures.

Affinity with Debussy

And Debussy, in his turn, evokes the faint, silver tinkling of the mandolin, "the sighing of the dark branches" and the silken rustle of trailing gowns in his music. There is an obvious affinity between his tonal-schemes in "half-tints of pearl-gray mists, violet twilights and sunshine the hue of pale primroses" and the atmospheric color of Watteau's impressionistic canvases. And the verses of the poet are the point of contact between color and sound. It has been well said that "poetry, eluding argument, holds out her hand to music."

Impressionism, like symbolism, has its climaxes in sensation and feeling. And the charm of Watteau, that protagonist of impressionism in painting, translated into terms of verbal rhythm by the sym-

†"THE MANDOLINE," translated by Frederick H. Martens, from "12 Songs by Claude Debussy," edited and with a preface by Charles Fontaine Manney. Oliver Ditson Company, Boston.

[Continued on next page]

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WATTEAU, VERLAINE, DEBUSSY: A STUDY IN ARTISTIC REACTIONS

[Continued from page 9]

bolist Verlaine, finds its ultimate and most perfect development in the music of the post-impressionist Debussy, for the elusive and delicate tints of Debussy's music best interpret the spirit of the *fête galante*.

And the creative impulse of the musician lends a new quality of charm to the verses of the poet, just as these have reflected a new interest on the paintings that inspired them. Yet neither painter, poet nor musician may altogether escape the limitations imposed by the character of his subject-matter. And the *fêtes galantes* which Watteau painted picture the artificiality of the life of his time, even though they do so in a highly idealized manner. Then again, both Verlaine and Debussy, though their poems and songs add new and beautiful facets to the jewel of Watteau's art were not, in the truest sense of the word, developing an original idea. In more plastic mediums of expression they unite one quality of beauty with another. Yet originality in the abstract does not always represent the ulterior need. The flawless pearl is formed of the nacreous flow with which the oyster embalms the grain of sand that irritates it. It is the final result, not the initial cause which is important.

Was the choice of Watteau's *fêtes galantes* as subject matter for artistic treatment on the part of Verlaine and Debussy due to chance, like Wagner's treatment of the "Tannhäuser" legend? Or was it rather the mere instinctive sympathy which draws like to like, the affinity between kindred minds and kindred arts. Debussy is fond of the

music of Rameau, who in his own day was called "a distiller of odd chords," but his art is more closely related to that of Verlaine and Mallarmé than to that of Rameau and Couperin. To employ a paradox: his musical ancestors were literary ones. There is a subtle psychic interconnection between the trinity of creative minds whose collective endeavor has rounded out the cycle of artistic attainment known as the *fêtes galantes*. The vitality of Watteau's art was due to the poet's imagination; the poet in the word-painter reacted to the poet in the colorist, and with so absolute a receptive sensibility that the poet-musician gives the work of his two predecessors its perfect emotional complement in tone.

The Fauré Settings

The name of Gabriel Fauré has been coupled with that of Debussy in connection with the translation of Verlaine's poetry into music. Yet Fauré's charming settings lack something of the exquisite appropriateness, the utter fitness of mood of Debussy's art. Debussy's own contention that "the beauty of a work of art always remains a mystery, that is to say, it is never possible to verify just how it was brought about" applies in particular to this group of songs.

And the ideal of the *fêtes galantes* makes itself felt in others of his works as well. The orchestral Nocturnes, seen through a delicate veil of poesy, are, as Lawrence Gilman says, "conceived, half in a spirit of landscape, half in a mood of reverie," for the orchestral poem, "L'isle joyeuse," is Debussy's "Embarquement pour Cythère"—it has the

tender charm, the fleeting dreamy stylization peculiar to Watteau.

After Debussy, the composer who, perhaps, has been most successful in reproducing in music the spirit of the *fêtes galantes*, the spirit of the eighteenth century, is Watteau's contemporary, the clavecinist, François Couperin. To an even greater extent than Watteau himself he was in touch with the life of good society of the French court. The teacher of the Duke of Burgundy and various other princes of the blood royal, he played "nearly every Sunday" at the little private concerts given at the Louvre. Like Watteau, Couperin was an idealist, and like him he lent to his work an intimate personal charm. His melodious representations of landscapes in tone, Ausonian, Bourbonnais, Charlerois, Basque, have all the delicate color-sense of the *paysages* of Watteau. The very titles he gives his pieces, "Le Carillon de Cythère," "Les Silvains," "Les Gondoles de Delos," recall the painter and his musical pastels, "L'évaporée," "La distraite," "L'attendrisante," "La douce et piquante," anticipate the "Kamenoi-Ostrow" series of Rubinstein, and are actual tone-portraits of the fair ladies who amuse themselves in the canvases of his brother artist.

Though in its way Couperin's music is inimitable, yet it lacks the deeper sensibility which song lends the winged words of the poet. And as sensibility, the key-note of Watteau's art, finds its perfect verbal expression in Verlaine's poesy, so Debussy gives it deeper emotional power in the clear sonorities of song than does Couperin in the broken silvery tinkling of the clavecin.

There are many examples in music of

what might be called successive or relayed inspiration. Few of them are more artistically complete than the cycle of art-development represented by the *fêtes galantes* of Watteau, Verlaine and Debussy. Each artist has done his share. The painter has limned on canvas the fleeting grace and slightly melancholy charm of the social life of his epoch. The poet has endowed this silent beauty with the life of language, and, finally, the musician has colored the black and white of verbal expression with liquid melody. And it is this music of Debussy's which gives its ultimate perfection to the art of his predecessors and collaborators, for, with its absolute subjectiveness, and limited power of suggestion, freed from the restraints of both painting and poetry, music best realized the dream of symbolism. In Debussy's own words: "Music is the sum of widespread forces: why transform it into speculative song? Give a few notes from the pipe of an Egyptian shepherd. Such a man is part of the landscape." And Debussy's music is to Watteau's paintings and Verlaine's poems not alone "part of the landscape" but the landscape's very soul.

Record Junior Class for New England Conservatory

BOSTON, Nov. 9.—The largest junior class in the history of the New England Conservatory has been registered, numbering 126 members. Laeta Hartley, N. E. C., 1900, has been invited by Dr. Karl Muck to play with the Boston Symphony Orchestra at its Cambridge concert of November 12.

A SIGNAL TRIUMPH for the eminent tenor RICCARDO MARTIN

(METROPOLITAN OPERA COMPANY)

As Soloist with the New York Symphony Orchestra in Philadelphia and in Concert in Washington, October 27 and 28

Mr. Martin sang an aria from "Tosca" with highly dramatic emphasis. Later he also sang *Siegfried's* Love Song from "Die Walküre" with equal effect, and, as an encore, gave an aria from "Carmen." Clearly there was no prejudice in the audience, for the Wagner selection was received with as much applause as the Italian and Spanish numbers.—*The Evening Bulletin*, Philadelphia, Oct. 27.

The assisting artist of the occasion was Mr. Richard Martin, who rendered the "E lucevan le stelle" from "La Tosca" and the "Spring Song" from "Die Walküre" with much beauty of tone, refinement of method and eloquence of expression. He was much applauded and after the first number yielded to a persistent encore by singing *Don José's* song from the second act of "Carmen," but he rightly refused to be equally accommodating a second time, although repeatedly recalled.—*Philadelphia Evening Ledger*, Oct. 27.

Riccardo Martin, tenor of the Metropolitan Opera Company, received ovations after his two solos. At the conclusion of the "Tosca" number, "E lucevan le stelle," he was forced to respond by an encore, singing a "Carmen" aria, and the same enthusiasm greeted his second number, *Siegfried's* love song from "Die Walküre."—*The Evening Telegraph*, Philadelphia, Oct. 27.

Greater finesse or more satisfactory tonal quality it would be difficult to imagine than were displayed in the background given to the aria from "Tosca," which Martin sang to the delight of everyone. The young American tenor has not only a beautiful voice, but a striking stage presence—a combination that never fails to captivate an audience. He sings with a great deal of style and expression and a fervor almost Italian. The "Carmen" aria, given as an encore, was beautifully done and evoked great enthusiasm.—*The Philadelphia Record*, Oct. 27.

AMERICAN SINGER ACCLAIMED

The real honors of the evening were borne off by Riccardo Martin, modest and manly singer that he is, who imparted an electrifying influence into the program from the first notes of the big aria from "Tosca." He threw himself with all the might of his fine musicianly intelligence into everything he did. He gave as an encore *Don José's* love song to *Carmen* and in his final contribution beautifully interpreted *Siegfried's* love song from the first act of "Die Walküre." The soloist was applauded to the echo, and he more than earned the heartiness of the approval bestowed upon his efforts.—*Public Ledger*, Philadelphia, Oct. 27.

Riccardo Martin, the eminent tenor of the Metropolitan Opera Company, was in fine voice and sang his two numbers with excellent effect. In response to the long applause after the first number he gave the familiar "Flower Song" from "Carmen," as an encore, but he could not be prevailed upon to give a repeat after the Wagner number, although he was recalled frequently. Mr. Martin is a fine concert artist, and unfortunately is heard too rarely in recital.—*The Philadelphia Press*, Oct. 27.

Rich and true, his voice revealed a wide range, but was perfectly controlled. By both his manner and talents he has gained a following in Washington.—*Washington Times*, Sept. 28.

Mr. Martin triumphed signally in his first song, an aria from "La Tosca," was recalled twice and sang twice in response, a Russian song, "Come Let Us Play," by Bleichmann. There is no doubt about the dramatic power of Mr. Martin's voice; neither is there any doubt of a certain fine splendor of resonance. In the



Photo by Moffett

group of songs—"Si mes vers" of Hahn, "Chant Venitien" of Remberg, and Leoncavallo's "Matinata"—his voice revealed a rich, emotional range. The triumphant conviction of his "The Year's at the Spring," would have delighted the heart of Browning.—*Washington Herald*, Sept. 28.

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ECHOES OF MUSIC ABROAD

Two American Tenors Refuse to Accept Reduced Salaries and Get the Blame for the Delay in Reopening the Vienna Court Opera—Safonoff Will Admit in His Programs "Any Great Composers Irrespective of Their Nationality As Long As They Belong to Humanity"—London Critic Ferrets Out Explanation of Hans Richter's Resigning His English University Honors—Mendelssohn Prize for Composition Not Awarded This Year But Divided Among Unsuccessful Candidates to Help Them Over a Hard Winter—The Significant Role Played by Women in History of Russian Music

TWO American singers are blamed for holding up the opening of the Vienna Court Opera's season. It happens that they are the two leading tenors of the institution, and one of them is said to be due at the Metropolitan within a year or so. This is Alfred Piccaver, of Albany, an erstwhile protégé of Heinrich Conried; the other is William Miller, known as Pittsburgh's ex-newsboy tenor, who has won enviable success in the Austrian Emperor's capital. In holding them responsible for Director Hans Gregor's delay in reopening the Court Opera, the *Allgemeine Musik-Zeitung* gives this version of the story:

"The Vienna Court Opera should have reopened the middle of September, but, like the German court theaters, with a reduced scale of salaries. The minimum salary fixed for this season was to be \$1,200; the maximum, \$3,600. It was necessary, however, to have the written consent of the members of the company to this arrangement, and this two tenors, Alfred Piccaver and William Miller, refused to give.

"The result is, the Court Opera remains closed in the meantime and that means the loss of their income to the members of the company. These include, for instance, the members of the chorus and the ballet, whose allowance for lodgings amounts to from \$10 to \$20 a month—a tidy little sum for unpretentious people, who have to live somewhere in the vacation time as well.

"But the closing of the Court Opera means more than this. Not only is it the institution's duty as such to give performances now, but it is even a matter of psychical folk-hygiene, a necessity to give many people an opportunity at this time to forget their burden of care and depression and to create new strength from the noblest art. Were the Opera to modify its prices for the war period this purpose could be still better accomplished.

"But the opening of the house would be of still farther reaching effect. Not only do numerous smaller industries depend upon the attendance at the theaters, but experience has proven that here in Vienna the desire for pursuing music is most subtly bound up with the Opera. Hence the failure to reopen the Court Opera injures indirectly but effectually those musicians who deserve the greatest sympathy, the music teachers, as also the music dealers.

"The only astonishing thing is that there is no paragraph in the contracts providing for the immediate dismissal of an artist guilty of materially injuring his associates. With these absurd contracts Gregor of course can do nothing. They date from the régime of Felix Weingartner, who imprudently engaged singers, especially tenors, at fabulous salaries, only to be convinced ere long that they were considerably overpaid. This applies exactly to the case of Miller, who draws a mere pittance of \$12,000 a year—some maintain it is \$14,000.

"It is a different matter with Piccaver, who is, it is true, a lyric tenor of the first rank, but whose style is so foreign to German art, and especially Mozart, that in view of the now presumably in-

evitable changes in the repertoire he, too, can scarcely be taken into consideration any longer for German opera houses. Both of these gentlemen are 'singers' without any ambitions along the intellectual and histrionic lines of their art. Needless to say, neither of them is a German.

"Nevertheless, strange to say, they now put themselves in the position of

sold for the German Red Cross Fund. At first it appeared that the Hungarian conductor had taken the step out of a quite natural feeling of pique inspired by patriotism, but it seems that there were substantial reasons for it before which he stood helpless.

Robin H. Legge has ferreted out what he is convinced is the truth of the matter for the *London Daily Telegraph*.



Marguerite Melville-Liszniewska, the American Pianist of Vienna

Having canceled her European engagements for this season Marguerite Melville-Liszniewska is coming to America this month to complete arrangements for her tour of this country in 1915-16. This American pianist, who went abroad as a child protégée of the late Wm. Steinway, and has been established in Vienna for some ten years now, has decided to remain here this Winter and to teach two days a week in New York and one day a week in Boston. She had first engaged passage on the "Cleveland," from which she transferred her reservations to the "Rotterdam," but she has now decided that it will be safer to sail from Genoa.

Austrians, because that is 'good business' this time. That is to say, they base their attitude on the ground that they are 'Austrian State officials' and as such they cannot understand why anything should be deducted from their income when that is not done to the other State officials in the ministries and the various branches of administration. They fail to take into consideration that no other officials, even in their most prosperous times, ever attain a salary of \$3,600 and that every one of them has long since willingly submitted to all kinds of curtailments for public charities."

WASSILY SAFONOFF, the baton-less conductor, is now in London for the two months before Christmas, during which time he will fill many engagements in London and other English cities. When passing through Christiana on his way to England he told an interviewer that he had learned that the Germans are now refusing to play Tchaikowsky, "although they have nothing to put in his place."

"For my part," said Mr. Safonoff, "my intention is to open my first concert in London with Schumann's 'Manfred' and to play Beethoven. I admit any great composers irrespective of their nationality, as long as they belong to humanity."

Disclaiming any intention of arguing the point of the right or the wrong of the matter he simply gives his readers the benefit of his discoveries.

"No word, I am assured," he writes, "has been heard at Manchester from Dr. Richter as to his resignation of his Manchester degree, no word whatever. As to Oxford I have no information. Letters have recently been received in London from Mme. Richter (who is in Sweden), who steadfastly describes her husband as Dr. Richter, a fact that those who knew the doctor will know could not possibly be had he resigned. Further, in the matter of the Order, first, it was sent with a message that any money it might produce should be 'used by those angels of the Red Cross who minister also to the English wounded.'

"Secondly, it was renounced under duress. The fact is, Dr. Richter, who now lives, *malgré lui*, in Bayreuth, had deposited his savings in the chief bank there. The head of that bank, a noteworthy representative of German 'Kultur,' leading a horde of the Bayreuthian mob, bombarded Dr. Richter with the threat that if he did not follow the ex-

ample of the German University professors, he, the banker, would offer Dr. Richter's balance to the Prussian war fund!"

* * *

ONE of the cosmopolitan artists who have elected to remain in Berlin for the Winter is Teresa Carreño. For many years the great Venezuelan has had her home in the German capital, the most central headquarters she could have for the extended sweep of her concert activities. She has resumed both her concert and pedagogical activities there in Germany, but it is evident that, war or no war, she intends to make her customary visit to England, if the trip can possibly be made.

Negotiations are pending, according to the *London Observer*, for her appearance in London on December 12 as soloist of the Queen's Hall Symphony Concert, under Sir Henry Wood's baton, on that date. Her English public insistently demands the Beethoven "Emperor" Concerto of her.

* * *

ERE the students of Russian music has proceeded far with his researches he will observe that the development of Russian musical nationalism owes much to the efforts of women, writes M. Montagn-Nathan in the *Musical Times*. Financial assistance, technical or artistic aid in the sphere of transcription and interpretation, propaganda work—all have been forthcoming from women, whose help has been given for no other reason than to advance the cause of the art of music.

To the Empress Elizabeth is due no little personal credit for first instituting a national opera and giving encouragement that bore fruit in the shape of the first Russian musico-dramatic work, Volkov's "Taniousha." And while the wisdom of Catharine the Great's step in inviting several Italian masters to assist in the uplifting of native art may be open to question, she is to be credited with having accorded a substantial patronage to Bortniansky, "The Russian Palestrina," who owed to his Queen the training he received from Galuppi.

In the domain of pure propaganda work, on behalf, that is to say, of the nationalistic school, first honors must surely be awarded to the Countess Mercy-Argenteau. It was the efforts of this Belgian lady that first secured a hearing of certain symphonic and operatic works of the *Koutchka* in her own country and in France.

"Pride of place under the heading of interpretative assistance must be given to the sisters Pourgoud, one of whom became the wife of Rimsky-Korsakov. In Calvocoressi's biography of Moussorgsky we learn that this lady, Nadejda by name, presided at the pianoforte at the informal gatherings devoted to the performance of 'The Match-maker,' of which but one act was completed—the composer himself taking charge of one rôle, and Dargomijsky, who was mightily pleased with a work which so closely imitated the structure of the 'Stone Guest,' another.

"Reference to the letters of Tchaikowsky affords evidence of the esteem in which she was held by other musicians than her husband. In 1871, Balakirev, offering advice to Tchaikowsky with reference to his 'Romeo and Juliet' Overture, criticises 'those accentuated chords in the very last bars.' * * * Nadejda Nicholaevna has scratched out these chords," he continues, 'with her own fair hands, and wants to make the pianoforte arrangement end *pianissimo*.' The composer seems to have viewed this modification with favor."

In the same volume may be read Tchaikowsky's account of how "the whole party nearly tore me to pieces" on the occasion of his rendering of the Malo-Russian Symphony at Korsakov's house, how Mme. Korsakov "implored"

[Continued on next page]

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Chicago Opera Co., Auditorium Theatre. Chicago Daily News, Dec. 15, 1913.—"The most pronounced success of the evening was the singing of Alan Turner. His voice is a remarkably resonant baritone of very vibrant but thoroughly musical quality. It is beautifully placed and has evidently received careful training. He sang and acted with marked intensity, etc."

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FURTHER light has been thrown upon the reported action of Dr. Hans Richter in resigning the honorary degrees conferred upon him by two of the English Universities in recognition of his services to art during his long career—extending over thirty years—in England, and in offering his Orders to be

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ECHOES OF MUSIC ABROAD

[Continued from page 11]

him to arrange the Finale for four hands, and how he entrusted this work to Madame herself.

Borodin thought fit to dedicate his first string quartet to this same Nadejda Nikolaevna, otherwise Mme. Rimsky-Korsakov—only a Russian can fathom the true inwardness of Russian appellations—a tribute acknowledged later on by her work in assisting with the piano-forte arrangement of the posthumous "Prince Igor."

"As to her sister, Alexandra, a distinguished pupil of Dargomijsky, we are again indebted to M. Calvocoressi, who brings to light her share in the 'scratch' performances of the early version of 'Boris Godounow,' in which the feminine rôles—they were exceedingly slight—were rendered by her, and it is to this gifted exponent that many of the charming songs with which the 'Five' have enriched the Russian vocal treasury owe their first introduction.

"This is a fitting moment to render homage to another vocal artist whose virtues can best be sung by mention of the circumstance that it was she, Mme. Ohlenin d'Alheim, who not only gave the first performance in Paris of Moussorg-

sky's cycles, 'Songs and Dances of Death' and 'Without Sunlight,' but actually introduced them to Russia!

"The Amazonian feats of Mme. Eugenie Linev, who has shouldered her talking-machine and shown how folk-songs are sung by tramping in out-of-the-way spots and taking down tunes from the lips of the peasant by means of the only efficient though somewhat weighty medium, have found a monument in her volumes, 'The peasant songs of Russia,' two of which have been done into English.

"It seems apposite to recall that it fell to Borodin himself, a devoted husband, and 'father' of several adopted daughters, to make on behalf of Russian musicians a signal return for benefits received from womankind. It was he who founded the Petersburg School of Medicine for Women, a service which its students commemorated at the time of his death with a funeral wreath."

* * *

IN this year's competition for the Mendelssohn Prizes the award of \$375 designed for interpretative artists was given to a young Cologne violinist named Rothschild. The other prize, of equal amount, for composers once more remained unwon.

The judges decided however, to put the amount of 1913's unawarded prize in this department with that for this year and divide the joint amount of \$750 among eight of the competing composers as a "lift" over the difficulties that complicate the problem of existing for many musicians in the war-affected countries this year. Seven of the unsuccessful competitors in the performers' department likewise profited by a special dispensation that allotted them a "compensation" sum averaging \$95. J. L. H.

Jean Sibelius has completed the music for a pantomimic spectacle entitled "Scaramouche."

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Musicians' Club Gives Reception to Mme. Alda

The season at the Musicians' Club of New York opened with a reception to Mme. Frances Alda, November 2. Mme. Alda had contributed greatly to the increase in the building fund of the club by singing at the concert given last Spring for that purpose. Among the 200 present were Walter Damrosch, Alexander Lambert, Elinor Comstock, with some of her pupils; Miss Butler, Efrem Zimbalist, Alma Gluck, Franz Kneisel, Rubin Goldmark, W. O. Gorski, Mr. and Mrs. Hallett Gilbert, Fay Foster, Charles Gilbert Spross, Dr. and Mrs. J. Christopher Marks, Homer N. Bartlett, Hamish McKay, Mme. Von Klenner, Mrs. T. Vivian, Mrs. Conrad Kimball, Eduardo Marzo, J. M. Priaulx, Frederick Gunther, John M. Fulton, Walter L. Bogert, Thomas H. Thomas, Mrs. Florence Foster Jenkins, Sadie Harrison, Helen Crane, Jules Wellens, Dewey Richards, Florence Loeb, Mrs. Hallam McLewee, Mrs. Roland Philips and Charles H. Harding.

Recitals by Edwin Feller Attract Well Pleased Audiences in Virginia

RADFORD, VA., Nov. 7.—A splendid recital was given recently by Edwin Feller, the vocal teacher, assisted by Mrs. Feller and several pupils. A large audience gathered at the Colonial and applauded the soloists heartily. Mr. Feller also gave a successful recital in Pulaski, Va. His programs, at each of those events, included several numbers by American composers.

HELEN WARE OPENS TOUR

Violinist's Playing of Hungarian Music Charms Wisconsin Audiences

Helen Ware played her first concert of the season in Kenosha, Wis., on October 20, her program revealing her powers of fascination as an interpreter of Hungarian and Slav music, especially in the new Hungarian Sonata of Buttykay. Miss Ware played the Sarabande, Double and Bourrée of Bach, with true musicianship. The "Carmen" Fantasia by her master, Hubay, brought her an ovation, for in this, as in her Hungarian and Slav numbers, her temperament and rhythmic grasp made it possible for her to rise to the heights. The "Hungarian Love Song," arranged by herself, had to be repeated, as also one of her encores, "Chant Nègre" by A. Walter Kramer.

The Kenosha Concert was followed by a joint recital with Harold Bauer in Milwaukee on October 25. This was Miss Ware's first Milwaukee appearance and it was a decisive success, each number bringing forth spirited applause and many encores. On this program Miss Ware gave a rousing interpretation of Hubay's Hungarian Fantasia, "Azt Mondjak." Among the encores was a dainty little composition by Gustave Saenger entitled "Scotch Pastorale," which had to be repeated.

The Paris *Figaro* has just made the discovery that the Beethoven family was Belgian.

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But Popular Metropolitan Tenor Declares Himself for Universal Peace!—"Celeste Aida" Has No Horrors for Him—He Introduces a New Singer, Mary Stafford.

"MY name is Martin." A youngish, good-looking man stepped forward and held out his hand cordially. It was Riccardo Martin, tenor of the Metropolitan Opera House. His frank geniality won me completely. Here was one great artist whose direct simplicity made him greater. We were in the ball-room of the Home Club on Forty-fourth street, just off of Fifth avenue.

"Won't you have tea with us and come into my apartment? I nodded hungrily and followed up a tiny staircase overlooking a small roof-garden. It was a cosy little apartment, with cheerful old-rose and blue hangings. In the main room was a grand piano, with open scores upon the music rest—"La Bohème" and "Madama Butterfly." As I looked about curiously Mr. Martin said, "Wouldn't you like to see it all?"

"This is Miss Stafford—Mary Stafford, the possessor of one of the most promising voices I have ever heard—and what is still more unusual, unspoiled—no enlargement of the cranium here," he added.

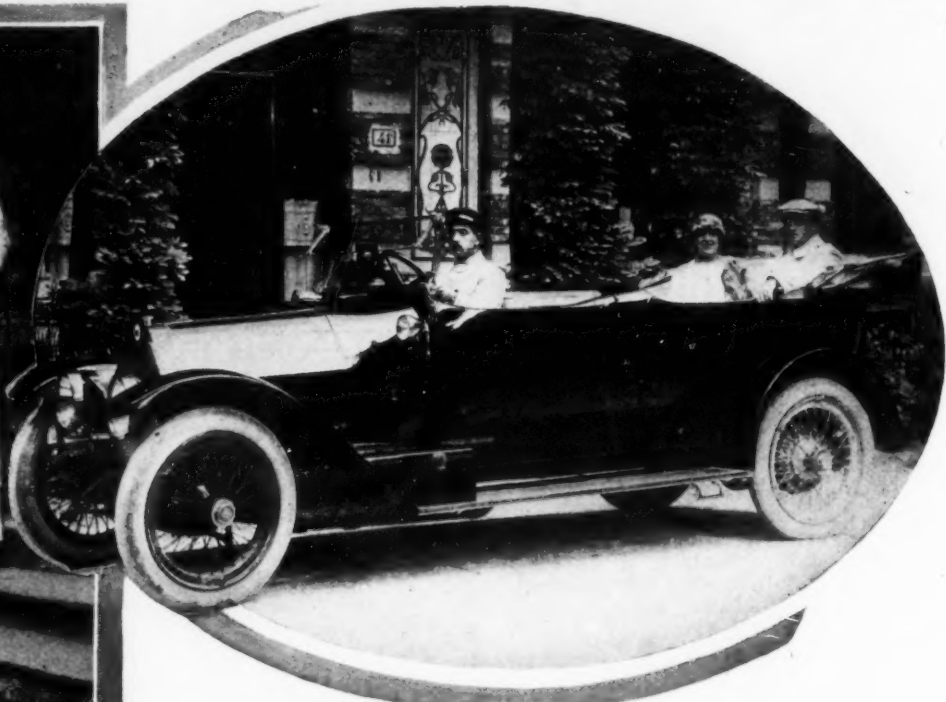
"Oh, please, Mr. Martin, don't say those things 'til I've really done something."

Miss Stafford, a commanding young woman, of not more than twenty-one or two, and very, very pretty, pleaded modestly.

Here was a "find," and I asked to know all about this protégée.

"Well, I've heard thousands of voices, and this one is the only one I've taken any interest in. Miss Stafford has had no real vocal lessons, as yet. Her's is a naturally placed voice. Carolina White heard four hundred girls sing before she returned to Italy last Spring, and chose to take Miss Stafford back with her. So you see, I'm not alone in my opinion. Unfortunately the war alarmed Miss Stafford's parents and she had to return."

Proudly he showed me about his little "nest"—for it was of his own selection. "I must have plenty of closet-room, if nothing else." Whereupon I was led through a veritable maze of closets filled with trunks of all descriptions. "But this is only temporary, for soon I return to Italy, where Mrs. Martin now is."



On the Left, Riccardo Martin and a Group of Friends in Salsamaggiore. On His Left is Lydia Lipkowska, the Russian Soprano, Well Known in This Country. In the Right-Hand Photograph Mr. Martin Is Seen in His New Lancia Motor Car with Geraldine Farrar as a Passenger

"But what of your Metropolitan season?"

"Oh, that doesn't begin until February, for me. I have many concerts to fill before then. I did have a concert tour in Prussia, but of course that is now out of the question."

"Mr. Martin, you have just returned from the tempest, so forgive this hackneyed question, 'What do you personally think of the war?'"

"That is exactly what Leo Dietrichstein asked me a few nights ago. My answer is simple—purely American. I am for Peace—eternal Peace. I am against militarism. Germany may win—or may lose—but either way, I believe she will be taught a great lesson."

Just then a few raps resounded upon the door, and a neurotic-looking individual entered obsequiously with hidden tea and toast, which he placed mysteriously before us.

Between sips and bites, Riccardo Martin was deluged with questions which he answered graciously.

"I really have no favorite rôle, but I like best 'soldier' rôles. For instance, *Rhadames* in 'Aida.' In that I feel actually thrilled! I sing it gratefully, and often take high C's, which are not written in the score, for the mere joy of singing them! Caruso does the same."

"But that first aria, 'Celeste Aida,' do you not dread it, as all other tenors do?"

"No, I do not dread it—and I love to

sing it—but I always have the feeling that I am not doing my best. For no matter how many scales or arpeggios one sings in the dressing-room, one can't possibly be 'keyed up' to such an aria as 'Celeste Aida'—now take *Don Jose*, in 'Carmen'—why that is child's play in comparison. He enters, sings a few recitatives, and the 'inspiration' is upon him—*Don Jose* is then ready for anything.

"Absolute pitch? That is either a gift, or the outcome of continuous study. I always know the moment I am singing off key—singing flat with the average student means poor method. Incorrect

training. But with the artist it generally means fatigue. On the other hand, singing sharp often means an excess of energy, or perhaps a too anxious desire to make a good impression.

"Being an American, of course, I have an unbounded faith in the American as a singer, and I believe sincerely that New York has many excellent vocal teachers. However, I believe just as firmly that the young operatic aspirant should go abroad to study the foreign languages. To go directly to a place to learn the native language means less loss of time and much less work."

AVERY STRAKOSCH.

JOINT ROCHESTER TRIUMPH

Fremstad and Amato Offer Delightful Program in Furlong Series

ROCHESTER, N. Y., Oct. 29.—The first of the Ellis concerts under the local management of J. E. Furlong was given on October 26, when Olive Fremstad and Pasquale Amato offered a program of songs of many nations seldom if ever surpassed here in point of interest and beauty.

In "Eri tu" from "Masked Ball" Mr. Amato's glorious voice and limitless resources were shown to advantage. His group of songs by Russian composers, two arias by Monteverde and Méhul and two songs in German by Frank La Forge were all given with such mastery and artistic effect that he was forced to respond again and again to the tumultuous applause. As encores the baritone gave two Eighteenth Century Bergettes, the Prologue to "Pagliacci" and *Figaro's* aria from "The Barber of Seville."

It was only a matter of a few moments for Mme. Fremstad to win her audience completely, for her charm and beauty, as well as her brilliant and appealing voice and poetic interpretations, made a lasting impression. She offered two exquisite songs of Hugo Wolf, a group of songs by Sibelius, Sigurd Lie and Felix Weingartner, a series of five folk songs, and closed the program in a duet from "Don Giovanni" with Mr. Amato. Her encores were "Greetings" by Mendelssohn, "Les Filles de Cadiz" by Delibes

and a Swedish melody, to which she played her own accompaniment. The other accompaniments were in the efficient hands of George Bruhns and Edward Falck.

I. R. B.



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OVERPRODUCTION IN SPRINGFIELD'S MUSIC

Three Concerts in One Week Too Much for Massachusetts City to Support

SPRINGFIELD, MASS., Nov. 7.—Three high class concerts in the Auditorium in the same week have constituted too much of a burden for the music lovers of this city to support. Two of the concerts had prior claims to local support, as they were given, one under the auspices of the Tuesday Morning Music Club and the other under the auspices of the University Club.

The week began with the concert managed by the Tuesday Morning Music Club on Friday evening, the artists who appeared being Florence Hinkle, soprano; Frieda Siemens, pianist, and Willem Willeke, cellist. An excellent program was delightfully performed.

On the following Monday night the New York Philharmonic Orchestra gave its concert. Josef Stransky directed his wonderful organization of musicians

through a superb program with his wonted ardor. The program included a Beethoven Symphony, "Death and Transfiguration," by Strauss, and three selections from the "Damnation of Faust," by Berlioz. Leo Schulz played a cello number with orchestral accompaniment that won prolonged applause.

On the following Friday night Alma Gluck and Lambert Murphy sang under the auspices of the University Club. In point of attendance this was the big success of the week, about 2,400 persons being in attendance. Alma Gluck has a large following in this city and the fact that Lambert Murphy is a "native son" added to the interest in this concert.

T. H. P.

"BOHEMIANS" HEAR ORNSTEIN

Pianist's Modern Compositions Arouse
Interest—Talk by Heinrich

At the second monthly meeting of The Bohemians on Monday evening, November 2, at Lichow's, New York, Leo Ornstein, who returned last Summer to America after having taken Paris and London by storm with his compositions, appeared and played for the club.

Mr. Ornstein, whose fine piano performances in New York will be remembered from four years ago, has developed in the time he has been abroad. He is an ultra-modernist, and his "Impression of the Thames," op. 13, No. 1, Mood, op. 22, No. 3, Prelude, op. 20, No. 2, and "Wild Men's Dance," op. 13, No. 2, proved that he has arrived at a point where he no longer interests himself in melody and harmony as recognized by the majority of persons in the musical world. These works aroused great interest, as did Mr. Ornstein's playing of Schönberg's Six Pieces, op. 19, and the second of his Three Piano Pieces, op. 11.

Max Heinrich, widely known as teacher and composer, gave a talk on "The Song Singer's Art." This subject, on which he is an authority, was splendidly handled by him and many interesting points were made. Mr. Heinrich illustrated his talk by singing several Schumann and Schubert songs in an admirable manner, accompanying himself at the piano.

A. W. K.

Leginska a Much Admired Soloist With New Haven Symphony

NEW HAVEN, CONN., Nov. 10.—Opening its season on November 3 in Woolsey Hall, the New Haven Symphony was ably assisted in a fine concert by the gifted young pianist, Ethel Leginska. Conductor Horatio Parker chose Schumann's D Minor Symphony and MacDowell's "Indian" Suite, and both of these were played with rare finesse. Miss Leginska contributed Beethoven's too little heard G Major Concerto. She was recalled repeatedly, but refused firmly to grant extras.

W. E. C.

Able participants in the second recital of the Morning Musicals, Syracuse, N. Y., were Mrs. Thomas Digmun, Leora MacChesney, Francis E. Forrest, Helen Riddell, Marie Harriet Fix, Conrad Becker, Dr. Adolf Frey, Frederick Sittig and his talented children, Hans and Gretchen Sittig. The Sittigs gave a concert on October 27 under the auspices of the Morning Musicals, assisted by Dr. F. P. Cavallo, baritone.

Katharine Goodson was the pianist at the second of the Chappell Ballad Concerts in London for the season.

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KANSAS CITY HEARS METROPOLITAN STARS

Matzenauer, Case, Braslau, Scotti and Martinelli Welcomed— Orchestra Opening

KANSAS CITY, MO., Nov. 7.—The fourth season of the Kansas City Symphony Orchestra opened on Tuesday afternoon at the Shubert Theater with a most attractive program under the able direction of Carl Busch. The management has been fortunate in securing as concertmaster Henry Shastac, who formerly held the same position in the Dresden Symphony. A novelty on the program was the Vorspiel to "Godoleva" by Edgar Tirrel. Margarete Matzenauer, the Metropolitan dramatic soprano, sang an aria from "Fidelio" and "Sentas Ballad" from the "Flying Dutchman." She sang magnificently and was given a fine reception.

On Monday evening the Shriners gave their annual concert in Convention Hall. There was a quartet of noted Metropolitan Opera artists, three of whom had never been heard here, Anna Case, soprano; Sophie Braslau, contralto, and Giovanni Martinelli, tenor, while the baritone, Antonio Scotti, is an old favorite. The concert was one of the finest which has been heard here recently.

Myrtle Irene Mitchell presented Ruth St. Denis and her company of dancers in the Shubert Theater on Friday afternoon before an audience which filled the house.

M. R. M.

Hubbard Opera Talk Opens Season of Bangor Club

BANGOR, ME., Oct. 31.—Before a large audience Havrah Hubbard, assisted by Floyd Baxter, last evening gave his second opera talk in this city, on Fevri's "Monna Vanna," opening the sixteenth season of the Schumann Club.

J. L. B.

Ware-Ganz Recital in Mankato, Minn.

MANKATO, MINN., Oct. 31.—The first of the Helen Ware and Rudolph Ganz joint recitals was given in this city on October 30. In the Goldmark Suite, for violin and piano, the artists received an ovation for their fine ensemble playing. Mr. Ganz gave a splendid reading of his solo numbers, especially of his Chopin

group, and compositions of his own brought out his musicianly powers. Helen Ware chose Hungarian and Slav compositions for her numbers, and to these she gave dramatic interpretations that disclosed their unique and fascinating traits.

M. C. H.

MISS HARDEMAN'S RECITAL

Violinist Wins Cincinnati Favor, with
Alma Beck and Irene Gardner

CINCINNATI, O., Nov. 2.—Florence Hardeman, the young American violinist, who returned recently from European study, gave a recital at the Jewish Settlement yesterday afternoon assisted by Alma Beck, mezzo-soprano, and Irene Gardner, pianist.

Miss Hardeman gave splendid performances of the big Vitali Chaconne, Sarasate's Eighth Spanish Dance, Lalo's "Symphonie Espagnole," Tchaikowsky's "Nur wer die Sehnsucht," Schubert's "The Bee" and the Cartier-Kreisler "La Chasse." She plays musically and has a fine technical equipment, which was evidenced in the difficult Lalo work and the Kreisler arrangement, which abounds in double-stopping.

Songs by Schubert and Brahms were well sung by Miss Beck, while Miss Gardner showed herself a gifted player in Liszt's brilliant "Faust" Fantasy.

Osage Music Director in Artistic Song Recital

OSAGE, IA., Nov. 2.—Frank Parker, baritone, who recently succeeded George E. Knapp as director of the department of music at Cedar Valley Seminary, gave a splendid song recital on Thursday in the Baptist Church. Included on his program were two songs in manuscript by Clarence E. Loomis, the young Chicago composer. They were cordially received.

Mr. Parker is working out ambitious plans for his seminary students. The Girl's Glee Club will sing Rachmaninoff's "Six Choruses for Women's Voices" at the first concert in January, and also Henry Hadley's cantata, "The Princess of Ys." The male chorus is making steady progress also.

A quartet of Boston artists—Laura Littlefield, soprano; Florence Jepperson, contralto; Arthur Hackett, tenor, and Willard Flint, basso—assisted by Harris S. Shaw as accompanist, gave a highly successful concert at Manchester, Conn., on October 28. The miscellaneous program included Liza Lehmann's "Persian Garden."

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ONE of the most interesting among the women composers of our country is Mary Helen Brown, who has been called "the Chaminade of America." Since I first became acquainted with some of her compositions, three or four years ago, she has steadily forged ahead, each year marking an advance in her output.

Miss Brown possesses that rare gift, often lacking among composers in these days, the gift for melody. Many writers of twice her experience often fail just at this point. No amount of subterfuge will atone for the absence of the melodic idea. Melody is the divine spark which kindles harmony into flame, and fortunate indeed is the human who is blessed with this gift. Mary Helen Brown's songs and piano pieces are always graceful, melodious, full of sentiment and of distinctive originality.

Among the pieces composed within the last two or three years may be mentioned a Suite, for piano, consisting of three parts, Prelude, Idylle Fantastique and Mazourka; "Soleil couchant," for piano and 'cello, and an Andante for the same instruments; a "Prière," for violin and piano, of which the composer is fond, and a Duet for contralto and baritone. Soon to appear is a charming light song, written for Ellison van Hoose, entitled, "She Might Not Suit Your Fancy," with old English words. "Day's Harbinger" was expressly written for the Manhattan Ladies' Quartet. Three choruses for women's voices have been published, one of which, "Snow Flakes," was composed for Arthur D. Woodruff's Choral Club, of Summit, N. J. It was sung by the club last Spring with much success. Another of these choruses—in two parts—called "The Evening Hour" has won considerable recognition, and has been used in duet form. It is also effective and appropriate in church service.

Four recent songs and a duet are rapidly making their way. "The Gift" has been a tremendous success. "A Plaint," with its charming Armenian text, has already become a favorite, and "To a Hidden Violet" and "Just You" are being featured by various singers.



Mary Helen Brown

The duet, for soprano and baritone, is entitled "Mistress Mine."

Among the works which Miss Brown has ready for publication are six songs, some of which are now being sung from the manuscript. Besides her many English songs, the composer has several set to French and German texts. Formerly she found some difficulty in interesting publishers in any composition with foreign text, so anxious were they to bring out American songs with English text only.

For Arthur Phillips and Ruth Dean, Miss Brown has written a charming operetta, "Her Brother," which will be brought out this season. Mr. Phillips calls this "a grand opera in miniature." The libretto is from the pen of Frederick H. Martens. Miss Brown and Mr. Martens are also collaborating on a second work of this type.

Miss Brown is further occupied with a cantata, which has been ordered by one of her publishers. It is for four-part women's chorus, with baritone solos, the text from Armenian sources. This composition, to which the composer is just putting the finishing touches, together with a Trio, for piano and strings, are the most ambitious of her recent efforts. In lighter vein may be mentioned two musical backgrounds to be used with

the recitation of Bret Hart's "What the Chimney Sang," and Kammacher's "Moss Rose," the latter with 'cello obbligato.

Among the artists who have interpreted Miss Brown's songs in public are Caruso, Clément, van Hoose, Florence Mulford, Percy Hemus, Sophie Braslau, Edna Dunham, Margaret Keyes, Dan Beddoe, Edith Chapman Goold, Grace Kerns, Vernon Archibald, Frederick Weld, Helene Kölling, Mr. and Mrs. Frederick Gunther and others.

Miss Brown is fortunate in having an ideal environment for her work. Her beautiful home, situated in one of the garden spots of New Jersey, provides the quiet, restful atmosphere which to a musical writer must be of inestimable value.

BALTIMORE PIANIST'S DÉBUT

Miss Maas Also Wins Creative Favor—Throng for Muck Concert

BALTIMORE, Nov. 6.—Marguerite Wilson Maas, the young Baltimore composer-pianist, and Dr. Merrill B. Hopkinson, the local baritone, gave a joint recital last night, the occasion marking the professional début of the pianist. Miss Maas was favorably received and she seems well equipped as a concert artist. Her delivery of her original theme and variations gave opportunity for the display of splendid tone, and the composition itself commanded serious attention. Miss Maas gave further disclosure of her creative talent with two acceptable songs, "When Thou Art Nigh" and "Autumn Gold." Dr. Hopkinson added new honors to his list, and Mrs. Henry Franklin gave splendid support as the accompanist.

The Boston Symphony Orchestra, Dr. Karl Muck, conductor, gave the first concert of the current series at the Lyric, on November 4, before an audience which taxed the capacity of the hall. The orchestra gave a fine performance of the Beethoven "Eroica" Symphony, the Strauss tone poem, "Don Juan," and "Finlandia" by Sibelius. Pasquale Amato, the famous baritone, was the assisting soloist.

Oscar Seagle, baritone, and Harold D. Phillips, organist, member of the Peabody teaching staff, gave the third recital of the artist series at the Peabody Conservatory, November 6. An interesting program was presented, Mr. Phillips gaining his most telling effects in "Claire de Lune" by Sigfried Karg-Elert and "Dawn" by Lemare. Mr. Seagle's vocal technic was quickly recognized and was displayed to advantage throughout the recital. Frank Bibb was the accompanist. F. C. B.

Sterling Club Recital in Glen Ridge, N. J.

MONTCLAIR, N. J., Nov. 6.—A splendid program was presented at the first meeting of the music department of the Woman's Club of Glen Ridge, under the chairmanship of Mrs. J. C. Van Duyne.

There was an audience of 200 at the home of Mrs. J. F. Price. Caryl Bense, the young New York soprano, gave much pleasure with her beautiful singing of various songs and an aria from "Manon Lescaut." A great treat was the piano playing of Edith Studer, a young Montclair pianist, who proved a finished artist and a thoughtful student in Debussy's "Suite Bergamasque," giving delicate color to the "Claire de lune." Other interesting offerings were the violin numbers of Thomas Cooper and the ensemble singing of the Meigs Sisters Trio. Mrs. Frank A. Davis was a capable accompanist. W. F. U.

The Women's Musical Club, of Dayton, O., opened its season on Monday afternoon last with a concert at the First Lutheran Church, at which Mrs. Wilbur Thoburn Mills, of Columbus, an organist of much accomplishment, was the visiting artist. Among the local musicians assisting were Mrs. Clara O. Lyman, Bessie Naber, Noreen Gorman, Jessie A. Wilson, Mrs. Edith C. Crebs, Mrs. Anna Cosley Wright, Mrs. Clara Turpen Grimes and Mary Goode Royal.

May and Beatrice Harrison, the English violinist and 'cellist, respectively, have achieved the record of having played Brahms's Double Concerto for violin and 'cello fifty-five times in the various European music centers.

In pursuance of their plan to give Omaha a season of opera at popular prices the "Shriners" recently tendered a dinner to the prominent musicians of the city.

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WAR'S GRIM HUMOR IN BANDMASTER'S EXPLOIT

How a German Knight of the Bâton Suited His Music to the Action During Fierce Fighting in France—
Berlin Orchestra Leader a Captive in Russia—Augusta Cottlow Plays MacDowell Concerto
Thrillingly in Benefit Concert in Berlin

European Bureau of Musical America,
30 Neue Winterfeldtstrasse,
Berlin, W., October 10, 1914.

OCCASIONALLY a ray of humor lightens the reports from the battlefield. Here is the story of a courageous leader of a military band, who writes to friends from his station in the firing line, somewhere between Verdun and Soissons:

"The other night, when shrapnels and grenades were causing such an infernal racket that commands were not heard, but seen, my colonel motioned to me to step to the rear. When we had arrived about one hundred yards behind the firing line, he said that, as our regiment of infantry was about to be ordered to the attack, we might as well contribute our share of music to the devilish concert that was going on. Nothing loth, I quickly instructed my men and five minutes later we had advanced fifty yards and were playing that well-known German ditty, 'Ach, wie wohl ist mir am Abend.' After

we had succeeded in approaching another ten or fifteen yards our band struck up 'Lieber Freund, Du blickst so trübe,' which to us seemed very appropriate for the enemy. During all this time the moon had been hidden behind the clouds. But when, finally, Luna emerged on the firmament in all her glory, it was but natural that we should be inspired to greet her advent with 'Lieber Mond, Du gehst so stille.' The fact that at this precise moment the enemy retreated before the violent onslaught, must not be attributed to the effect of our musical executions."

The Blüthner Orchestra of Berlin is mourning the absence in captivity of its newly engaged leader, Paul Scheinplug, who has addressed the following letter from his place of confinement in northern Russia to the managing committee of the orchestra:

"Woldoga, Oct. 9, 1914.

"I am exiled as prisoner of war in Russia, having been arrested on the occasion of conducting the symphony concerts at Majorenhof, near Riga, after the declaration of war, and transported to this remote northerly district. I must, therefore, beg of you to have the indulgence to postpone my installation as conductor of your orchestra until my return to Germany. I am convinced that you as well as the orchestra will feel that I am not to blame for my inability to report for duty. Possibly you will suspect how much I am compelled to suffer in captivity here in this far northern country of Russia, in the vicinity of Archangel. But in spite of all, I am composing diligently and my new work—having as its motive my far distant country and its heroic fight—will serve as my introduction to Berlin. When? It is rumored that we are soon to be removed from here. I hope that my destiny may have this great good fortune in store.

"Until we meet again, I remain, with best greetings, your ever faithful and at times very cold,

"PAUL SCHEINPLUG."

Von Weber's Great-Grandson Killed

Among the victims of this war is the last descendant of Carl Maria von Weber. On October 6 Captain Freiherr von Weber, the great-grandson of the famous composer, met a soldier's death on the field of battle. With him, the last of his race, expires the celebrated family of von Weber.

Christine Miller, the American concert contralto, was not able to leave for America on the 9th of this month, as she had planned. She had booked passage on the *Potsdam*, but was informed a few days ago by the representatives of the Holland-American Line that it would not be possible for the *Potsdam* to leave before the 17th.

Siegfried Ochs, with his Philharmonic Choir, augmented for the occasion by a boys' chorus, inaugurated his series of concerts Monday with a distinctly patriotic program. The *Stimmung*, as the Germans say, was produced at once, as if by magic. The full house of the Philharmonic was repeatedly led into manifestations of enthusiasm.

The concert began with a prologue well recited by Georg Reicke. (By the way, do you know of anything more inopportune at a concert than a prologue?) Then the national anthem, effectively arranged and adapted for the concert hall by Siegfried Ochs, was performed with compelling grandeur—first taken up by the boys' voices, to which was added later the female choir, which was then joined by the orchestra and male chorus and the whole supplemented in the last

stanza by the entire audience. The effect was simply overwhelming!

There followed six excellent harmonizations by Herr Ochs of German folk-songs, the performance of which again demonstrated the admirable training and ability of this choir, which is, in fact, unique in its versatile perfection.

Another number was the choral work of the late Wilhelm Berger, "An die grossen Toten," one of the most distinguished and forceful works of its kind.

Soloist in Uniform

Fritz Feinhals, the soloist of the day, appeared in the gray campaigning uniform of a non-commissioned officer, holding his helmet in one hand and his sheet music in the other. "Wonderful!" I hear some enterprising press agent remark. But was it necessary?

The baritone proved himself the artist of old—magnificent when he could give full vent to the voluptuous sonority of his voice and unsatisfactory when his task demanded a graceful, multifarious characterization of a composition. The accompanist, Herr Ruoff, gained well-deserved recognition.

Last Sunday saw the first popular concert of the Blüthner Orchestra, under the conductorship of Oscar Fried. This concert bore evidence of the gradual return to the normal in Berlin's musical life, for it was not devoted to charity. In spite of this exception to recent custom, Blüthner Hall was crowded.

Of course, not all things were as of old. The call to arms had markedly depleted the ranks of the orchestra. An extensive readjustment of the wind and string choirs had become necessary, but this fact was scarcely noticeable in the excellence of the performance. Fried's dynamically and rhythmically finished interpretation of the "Peer Gynt" Suite left nothing to be desired. Nicholas Lambinon, the concertmaster, was loudly acclaimed for his artistic playing of the two Beethoven Romanzas.

The name of Augusta Cottlow has come to be as much of an attraction in the musical field of Germany as it is in America, and it is quite natural that the serious and distinguished work of the gifted American pianist should be recognized everywhere. Her concert in the Sing Academy was for the benefit of the Society for the Aid of Destitute Musicians and Concert Artists, and an influential factor in its success was the presence of Ferruccio Busoni, who assisted as conductor of the Philharmonic Orchestra.

Miss Cottlow's first program number, Beethoven's C Minor Concerto, was played with all her usual dash and finish, but, I am inclined to think, with less plasticity and less force than we are accustomed to from leading Beethoven interpreters. By no means the least effective moment was Busoni's exquisitely elaborate execution of the orchestral part.

Then Miss Cottlow played MacDowell's wonderful D Minor Concerto; played it as we never hear it played by any other artist. It would not be at all surprising if Miss Cottlow became known as the MacDowell interpreter, so profoundly does she seem to have embraced the innermost musical thoughts of the American master. It is astonishing how she has assimilated the technic, spirit and

atmosphere of our great musician! And Busoni entered into the soul of this work with such abandon that the combination with Miss Cottlow's thrilling and artistic execution took the house by storm.

With the brilliantly played Spanish Rhapsody of Liszt, the pianist concluded one of the most interesting concerts that we have heard for some time.

Wallingford Riegger, the young American conductor, has suffered from the outbreak of the war. Mr. Riegger had been engaged as conductor of the Municipal Opera in Ulm, but with the opening of hostilities his contract was pigeon-holed, so to speak. In other words, it is held in abeyance until the conclusion of peace, as Ulm is near the German-French-Swiss frontier, and its theater has not opened its doors this season. In the meanwhile Mr. Riegger is continuing his studies in composition with Engelbert Humperdinck. O. P. JACOB.

Louise Grandjean, the French soprano, long associated with the Paris Opéra, was to have been made a chevalier of the Legion of Honor when the outbreak of the war abruptly postponed the conferring of decorations.

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HENRY HADLEY



Photo by Moffett

*Newspaper notices
of his first concert
this season as con-
ductor of the San
Francisco Orchestra*

From San Francisco Chronicle:—"It was indeed a greater San Francisco orchestra. The labors of three years were easily detected in the music, a labor that alone can achieve that homogeneity of tone which orchestras produce. Hadley, standing farther away than formerly from his instrumentalists, was nearer to them than ever.

Henry Hadley is at his best in the Byzantine school of Russian music; though why a young man from New England should so deny a parentage presumably puritanical is not clear to one unversed in the science of ethnology. Hadley, who, according to Rupert Hughes, greatly resembles Macmonnies' statue of the American Nathan Hale, will, if scratched, show something of the Russian and the Tartar, too, I'm thinking, for it is in the music of the Rachmaninoff and Tchaikowsky, and now of Basil Kalinnikow, that he seems to find his freest swing and his most untrammelled movement." **WALTER ANTHONY.**

From The Argonaut:—"Mr. Henry Hadley has put all of the enthusiasm derived from his youth and his eager temperament into his work on this coast, and each season shows the improving effect of a sustained policy.

"As to the ensemble work of his players, Mr. Hadley has reason to feel proud and happy. They have grown apt in following his lead in interpreting the deeper meanings of a composer. This enrichment of their execution was especially noticeable in the Kalinnikow work, with which Mr. Hadley himself seemed to feel more particularly sympathetic; and there were many delicious beauties noticeable in the more delicate and ethereal passages, while in the storm and stress of great harmonic complications the balance between the musical groups was admirably preserved." **J. H. PHELPS.**

From Town Talk:—"So fine a performance as the one that marked the opening of the symphony season by the San Francisco Symphony Orchestra was not to be expected. It was such a performance as one expects only from an orchestra that takes delight in a program it has rendered many times. The musicians must have come to that opening performance in perfect unison of spirits. Of Mr. Henry Hadley it is certain that he came clothed with a power of control in the nature of an absolutism. Mr. Hadley appears to have grown between seasons, and to have acquired a firmer grasp. Not a nuance escaped him, and with quiet power he restrained the sometimes eager individuality of his virile instrumentalists, while, at times, he got them to sing in embroidered cadence, all without losing any of the composers' musical intention in ensemble. The Kalinnikow symphony was the number of greatest interest." **H. M. BONNET.**

From News Letter:—"A reception, at once spontaneous and magnificent, was given Conductor Hadley when he first appeared at his desk, and the orchestra played with an accuracy and verve that was refreshing, following the conductor absolutely and giving unerring rendition of their parts." **F. W. H.**

From S. F. Examiner:—"The work was finely played. Henry Hadley forgot the audience and conducted with the zest he puts into his work at rehearsals.

"Henry Hadley has done excellent work with the orchestra, and we ought to be grateful to him. A man's success is to be measured not only by the results he obtains, but according to the conditions under which he labors, and it is an open secret that those conditions have been the reverse of easy." **REDFERN MASON.**

DEBUT OF ELSA ALVES

Soprano, Recently Returned from Abroad, Gives New York Recital

In a most unostentatious way a young soprano made her New York debut on Thursday of last week at the Alves Studios. Elsa Alves, who is a daughter of Mrs. Carl Alves, recently returned to New York from abroad, where in addition to her studies with her mother, she had been appearing at many concerts and musicales. The young lady has a lyric soprano voice of exceptionally beautiful quality, which was heard to great advantage in a program comprising a wide range of composers. Among the selections presented were Hausegger's "Lied des Harfenmaedchen's," Liszt's "Oh, Quand je dors," E. Wolff's "Knabe und Veilchen," Strauss's "Befreit," Handel's "Oh, Hätt' Ich Jubal's Harf," Brahms's "Feldeinsamkeit," "Auf dem Kirchhof," "Staendchen" and "Von ewiger Liebe." In addition to these she also sang a group of folk-songs, including German, French, Norwegian, Swedish, Italian and English. The program was one that well might tax the endurance of many a singer, but Miss Alves surmounted its many difficulties with an ease that was very commendable. There was a large audience, which was discriminating in its expressions of approval, and there were many demands for repetitions and additional numbers.

OPERA STARS IN KANSAS CITY

Mme. Gadski and Clarence Whitehill in Ingratating Program

KANSAS CITY, Mo., Oct. 31.—The Fritschy Concert Direction presented Mme. Gadski and Clarence Whitehill in joint recital on Tuesday afternoon as the first attraction in their series. Mme. Gadski's many admirers went in throngs to hear her. Looking younger and more charming than ever, she gave a most interesting program. Her singing of Bohm's "Calm as the Night" seemed to impress the audience especially. The Wagner numbers, "Elsa's Admonition to Ortrud" and Sieglinde's song from "Walkure" were also enthusiastically received. She added several encores.

Mr. Whitehill proved himself a splendid concert artist as well as an interpreter of Wagner. He gave Hamlet's Soliloquy and "Louange à Touraine" from Massenet's "Panurge" with impressive dignity. The "Ballynure Ballad" and Homer's "Uncle Rome" were sung so well that the audience demanded their repetition. The two artists sang a duet from "The Flying Dutchman." **M. R. M.**

Thirteen-Year-Old Violinist Scores in Utica, N. Y., Musicales

UTICA, N. Y., Nov. 7.—The first of the Morning Musicales at the Hotel Onondaga took place recently and served to bring forward a highly talented young violinist, Gretchen Littig. Miss Littig, who is only thirteen years old, scored a deserved success with the first movement of the Nardini Concerto and Saint-Saëns's "The Swan." Her father, Frederick V. Littig, accompanied her. Owing to the strife abroad the Sittig family has been unable to return to its home in Berlin.

Engelbert Humperdinck celebrated his sixtieth birthday at his home in Berlin last month.

EMMA NAGEL SINGS FOR WAR VETERANS AT RICHMOND, VA.



Emma Nagel, Soprano, in Front of Grand Stand at Richmond Festival

Emma Nagel, the young soprano, recently added a week-long success to her credit at the festival of Richmond, Va. The beauty and freshness of Miss Nagel's voice won her admiration in the following program: Arditi's "Parla," "Un peu d'amour," Thayer's "My Laddie," "Macushla," by Macmurrough; D'Hardelot's "Come," "The Last Rose of Summer" and "Old Folks at Home."

Miss Nagel remained in Richmond for a day after the close of the festival to delight the inmates of the Old Soldiers' Home by her singing of an impromptu program.

Earle Tuckerman Soloist for New York Club

Incidental to the meeting of the Clio Club at the Hotel Astor, New York, on October 26, was a group of songs sung by Earle Tuckerman, baritone, consisting of Hastings' "A Red, Red Rose," Homer's "Requiem," and "Meditation" by Harling, which was dedicated to Mr. Tuckerman. The baritone won much applause from his distinguished audience for his artistic interpretation and excellent tonal quality.

Record Registration for Westminster College's Music Course

NEW WILMINGTON, PA., Nov. 7.—The department of music of Westminster College enjoys this year the largest enrollment in its history, having registered students from all parts of the country. It probably will be necessary to engage additional teaching force. Wesley Howard, tenor, is a new acquisition to the voice faculty. The second recital of the season was given on October 21 by Director Campbell, baritone, and Mary Douthett, pianist.

The dates for the recitals of Mr. and Mrs. David Mannes at the Belasco Theater, New York, have been definitely fixed for Sunday evenings, January 17, February 14 and March 14.

HELENE KOELLING

Soprano

No less a critic than Dr. Karl Muck, Conductor of the Boston Symphony Orchestra, speaks of her as follows:

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Opinions of the New York critics
after American debut of

CARL FRIEDBERG

the eminent German pianist in
recital, Carnegie Hall, New York,
Nov. 2, 1914.

N. Y. Press—Evidently, he reaches out to the loftiest goal, thoughtless of personal display, inspired solely by the passion to serve as an interpreter, and he brings to his work a remarkable sense of balance and proportion, a finely expressive and varied touch, the taste of a true artist, who scores all, clap-trap, and a very unusual amount of individuality. To listen, even if it must be in semi-darkness, to a musician who not only plays the piano so well, but penetrates so deeply into the spirit of the composer, is a pleasure indeed. Among pianists who have visited America, in recent years, Friedberg must count as one of the most interesting.

N. Y. American—That he is an artist of high attainments and ideals, there can be no doubt. His touch was always absolutely precise and accurate, his tone pure and clear, with a singing cadence utterly charming. He played four pieces by Chopin with a full appreciation of their romantic significance, while in the Brahms group he demonstrated an ability to interpret colorful, rhapsodic music that was commendable and gratifying.

N. Y. World—A sympathetic singing touch and a fine legato were qualities quickly apparent. There was a mixture of scholar and poet in the pianist's interpretations, which made those of Chopin almost as well presented as those of Beethoven. If not the most interesting performer heard here in recent years, Mr. Friedberg is one whose attainments and unaffected methods command admiration.

N. Y. Tribune—* * * He can give a pure and high pleasure by his playing. He reads his music right, and he knows how to make his vehicle eloquent. He does not outrage it in an effort to astound, nor degrade it through a desire to make it contribute to mere "lascivious pleasantries." He has a good opinion of the virility of Bach, Beethoven, Brahms and Chopin (these were the composers whom he undertook to interpret yesterday), and he knows that the three immortal B's do not always and necessarily speak in the voice of the Furor teutonicus nor the Gallicised Pole in the accents of the female boarding school. First of all he knows the capacities of the piano-forte—its dynamic powers and their limitations—and the sensuous beauty of its voice. Euphony, clarity of utterance, nice gradation of dynamics marked the mechanical part of his playing of everything.

New York Times—There are many attractive qualities about the piano playing of Carl Friedberg, who made his first appearance in New York at Carnegie Hall, yesterday afternoon. There is a feeling for tonal beauty and for tonal coloring. * * * a technique that gives him delicacy, clearness, and independence of articulation, and a sensitive feeling for some of the finer nuances. * * * There are pianists who especially affect the pianissimo; they are usually wise enough to limit their repertory accordingly. Beethoven's elegiac and introspective sonata in E major, op. 109, lends itself to the kind of treatment that Mr. Friedberg gave it, and his performance, had much beauty. His playing of Liszt's arrangements of Bach's G minor organ prelude and fugue was clearly and soundly set forth.

N. Y. Staats-Zeitung—Assuredly he is a poet of the piano, and a decidedly lyric one at that. German temperament, a gentle deliberation, and occasional dreaminess, which however, was entirely wholesome and musical in conception, characterized his interpretation, in which an exquisite sense of values, a splendid restraint and a noble simplicity were conspicuous.

He reached the highest pinnacle of his art, in playing the three compositions by Brahms. The Ballade in C minor, op. 118, was played with overwhelming beauty; the exquisite Intermezzo, op. 117 was phosphorescently bright, and the imposing Rhapsody, op. 118, in E flat major, created the impression of a blood red Northern light. I admit frankly that I have never heard these three pieces played with such towering majesty and beauty.

Deutsches Journal—We hear so much mediocre and common place music in our concert halls, that it is delightful occasionally to hear an artist of really extraordinary merit, a past master of a resplendently perfect technique, who combines with a mature musical understanding an admirable feeling for style; who furthermore, injects intelligence and art into every tone, and who, last of all, uses all the splendid equipment merely as a means to an end, in order to reveal to the sympathetic listener art's holy of holies. Such an extraordinary artist, upon whom the divine fire has descended, is Carl Friedberg. A heart and soul aflame with a sense of beauty were evidenced by the artist's plastic interpretation of the romantic material found in Schumann's Symphonic Etudes.

EAST SIDE HAS ITS OWN RUSSIAN OPERA

Parts of "Eugen Onegin" and
"Halka" Well Sung under
Primitive Conditions

A BIG audience attended the first performance of Tchaikowsky's opera, "Eugen Onegin," Friday night at the Star Casino, a popular East Side music hall, that was given by a newly formed Russian opera company of J. M. Medvedieff, from Petrograd. The success of the first attempt was unexpectedly great and Mr. Medvedieff, who is both the impresario and a leading singer of the company, is encouraged to continue his work. Mr. Medvedieff arrived in New York only a few weeks ago, and thus had no time to arrange the whole opera of Tchaikowsky, so giving three scenes. In addition he gave two scenes of Monioshko's opera, "Halka." In spite of the primitive looking stage and small orchestra, both operas were given with great success.

The second of these operas had not been previously performed in New York, but both apparently made a deep impression. Neither would greatly have pleased the American audiences, however, because of their ultra sentimental nature. In the first place the story of both operas belongs in a class that can be appreciated only by Slavs, then, again, there is a lack of scenic effects and action in both.

In "Eugen Onegin" Mr. Medvedieff sang the part of Onegin; his wife, Mme. Medvedieva, the part of Tatiana; Mr. Olshansky, the rôle of Lensky; Mme. Roselli, the rôle of Tatiana's Nurse, and Mr. Copeland, the rôle of Zaretsky. Mme. Medvedieva was magnificent as Tatiana. Her Russian pessimism and temperament was splendid. She has a powerful voice of great carrying capacity and a wide register. To say that she is a good actress at the same time is to express it mildly.

Mr. Medvedieff himself proved impressive in the second scene of "Halka," and his voice was dramatic in every place. It is rare to find good Russian tenors,

but Mr. Medvedieff certainly proved himself a master of a powerful voice, especially in the middle registers. Mr. Olshansky's voice, disclosed in the rôle of Lensky and in that of Yanush, was of unusual beauty and fine timbre, and his acting was excellent. Mme. Roselli proved herself a finished actress, but seemed not to know her rôle thoroughly.

Mr. Medvedieff will give next Dargomyjsky's "Russalka," and that will take place in one of the regular theaters. For that work he will need a chorus and a danseuse, and Lada is considering a proposition to dance in "Russalka" as an interpreter of the modern school.

IVAN NARODNY.

Two Poughkeepsie Appearances for
Messrs. Spross and Mathieu

Charles Gilbert Spross and Joseph Mathieu, tenor, appeared at two Poughkeepsie recitals on November 4. The afternoon concert was in the form of a recital at Vassar College by Mr. Mathieu, with Mr. Spross as accompanist. Mr. Mathieu sang effectively the big air, "Onaway, Awake Beloved," by Coleridge-Taylor, and numbers by Hildach, Grieg, Kaun, Hawley, Gow, Löhr, Woodman, Del Riego, Sans Souci and Spross. In the evening the two artists appeared in the First Presbyterian Church, where Mr. Spross gave an organ recital with the assistance of Mr. Mathieu. Mr. Spross played the Rienzi Overture, Wagner; the Largo from the "New World" Symphony of Dvorak; "L'Arlésienne" Suite by Bizet; Lemare's Serenade and Musette, and Rubinstein's "Feramors" march. Mr. Mathieu was heard in Novello's "Our Help in Ages Past" and the recitative and aria from Messiah, "Comfort ye," and "Every Valley." At both affairs the audiences were big and the enthusiasm great.

For the artist recital of the Musical Club of Haverhill, Mass., the attractions will be Reinald Werrenrath and Frederick H. Johnson, pianist, a pupil of Helen Hopekirk, Boston. The officers of the club are Mrs. John K. Nichols, Mrs. William C. Hayes, Mrs. John H. Mitchell, Mrs. Charles P. Summer and Mrs. Katherine Chase.



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PATRIOTISM GOVERNS MONTREAL CONCERTS

Proceeds from Nearly All Musical Events Devoted to the Various War Funds

MONTREAL, Nov. 9.—With recruiting for overseas contingents going on apace and some of the most influential men in the city forming a home guard regiment, it is inevitable that the bulk of the concerts given should be for one war fund or another. Louis H. Bourdon has announced that all the proceeds of the six Dubois String Quartet concerts will be turned over to the Patriotic Fund, which is used for the dependents of soldiers on service, and the chorus and orchestra of the Canadian Academy of Music will perform "The Redemption" for the joint benefit of this organization and the Belgian Relief Fund. J. B. Dubois, himself a Belgian, is the conductor.

Mme. Donalda has just sung at a big entertainment in His Majesty's Theater, the receipts of which will be used for the equipment of a new regiment. Boxes sold for \$100 each and the gallery was filled with amateur soldier-musicians who sang "It's a Long Way to Tipperary" and other marching songs. Mme. Donalda is planning another appearance, next time for the benefit of the unemployed, and the McGill Conservatorium of Music authorities are issuing tickets at \$1 for their first orchestral concert of the season, in place of the usual invitations. The money will be devoted to Red Cross work.

Edmund Burke, the baritone, who is a Montrealese and whose brother, Maurice Burke, well known as an organist and choir leader, belong to one of the crack regimental corps, has come forward with a plea for sweaters for the French and Belgians in Europe. Mr. Burke calls it the S. A. S. ("Save a Sweater") movement.

Frederick H. Blair, director of the Canadian Academy of Music, and F. Whiteley, organist of the American Presbyterian Church, are forming a new choral society. It is proposed to give "Elijah" for some local charity, with Edmund Burke in the title rôle.

W. Lynnwood Farnam, organist of Emanuel Church, Boston (formerly of the Anglican Cathedral here), opened the organ in the New Stanley Presbyterian Church this evening. He played with all his old perfection.

The first concert of the season by the McGill University Conservatorium of Music took the form of a joint recital by two of the teachers, Walter H. Hungerford, pianist, and Norman G. Notley, baritone. Mr. Hungerford has been here for several years, but this was the début of Mr. Notley, who came here recently from England. Mr. Notley is a well-schooled singer; his method and style are above reproach and his voice is

MUSICAL AMERICA'S AUTOGRAPH ALBUM—No. 2



(c) Mishkin

The second contribution to "Musical America's Autograph Album" is in the handwriting of Mme. Olive Fremstad, the distinguished opera and concert singer. The nearest translation to the familiar German proverb she quotes would be "Art is Efficiency."

agreeable, although not voluminous. Mr. Hungerford played with increased authority, well-controlled tone, accurate technic and clear interpretative insight.

KLINGSOR.

Pauline Jennings Opens New York Series of Lectures on "Orchestra"

The first of a series of lecture-recitals on "The Orchestra," its instruments and their use in symphonic and operatic masterworks, was given by Miss Pauline Jennings on Thursday evening last at Mrs. Coate's School, 228 West Seventy-second Street, New York. The lecture showed deep study and wide knowledge of the various symphonies and operas. Miss Jennings traced the history and development of the orchestra, and illustrative excerpts were well played on the piano by Frances Howland, who was also heard in Liszt and Brahms transcriptions. Miss Jennings has delivered this lecture recital more than one hundred and fifty times for the Board of Education of Manhattan and also gave her lecture on "Shakespeare in His Relations to Music" on the occasion of the three hundred and fiftieth anniversary of the poet's birthday last April.

MILWAUKEE SYMPHONY SEASON INAUGURATED

Chicago Orchestra Begins Series under Fine Auspices—Conductor Stock Presents Worthy Program

MILWAUKEE, Oct. 28.—A finely representative audience greeted the Chicago Symphony Orchestra at its concert in the Pabst Theater Monday evening, this being the beginning of the second season of symphony concerts subscribed for by the members of the Milwaukee Musical Society.

The theater was taxed to capacity, the event taking on the aspect of social as well as musical significance. The task the society has set itself in endeavoring to establish these concerts as a permanent institution is an onerous one, but if the attendance in future is as large as at Monday's concert success will be assured.

The program represented Weber, Brahms, Strauss, Wagner and Saint-Saëns. Reger's Romantic Suite had been announced, but on account of conditions in Germany the music could not be procured, and Brahms's Symphony No. 1 in

C Minor was substituted. The reading of this work was not of notable distinction, but the customary qualities of conception, execution and temperamental variety which characterize the interpretations of this organization under the direction of Frederick Stock made the second and the last movement the most luminous parts of the concert. The fanciful reading of the Saint-Saëns "The Spinning Wheel of Omphale" charmed the audience, and the Strauss symphonic poem, "Don Juan," was masterfully played; it was a recreation. The finale from Wagner's "Götterdämmerung" was the closing number.

J. E. M.

George Hamlin Offers Prize to American Composers

CHICAGO, Nov. 9.—Last week's concert in Chicago, consisting exclusively of American compositions, aroused so much enthusiasm that the distinguished tenor, George Hamlin, who was in the audience, was moved to offer a prize of \$200 for the best tenor aria with orchestral accompaniment composed by an American. Announcement will be made later as to the prize committee and the conditions of the contest.

M. R.

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New York, November 14, 1914

CRITICS

We announced, recently, that Alan Dale, for a number of years the dramatic critic of the New York American, had resigned his position, and had been succeeded by Charles Henry Meltzer, who, for several years, had been the musical critic for that paper.

Mr. Dale's resignation is understood to have been brought about by pressure from the leading New York dramatic managers, who have asserted their intention to drive out any critic to whose writings they objected.

In this connection it may be well to recall that similar action by the managers forced the resignation, some time ago, of William Winter, the venerable and distinguished dramatic critic of the New York Tribune.

If we understand the matter correctly, the position taken by the Shuberts, and, indeed, by other dramatic managers, is, that they propose to come to some understanding with the proprietors and publishers of the newspapers, with regard to the activities of the gentlemen who are engaged as dramatic critics.

The Messrs. Shubert have made their position clear in the Review, a journal which is understood to be controlled by them. They state that the producers and dramatists have long chafed under a condition in which their ventures, which represented months of effort and large expenditure of money, have been at the mercy of a number of self-styled "critics," whose sole interest in reviewing productions seemed to be to turn a felicitous phrase, indulge in questionable facetiousness or vent spleenetic bias.

They consider that those who invest their money and their brains in theatrical productions feel that it is not right that their chances of success are placed at the mercy of these few men.

They go so far as to say that analytical criticism of constructive intent long since ceased to exist in New York; that there is no standard of criticism here; that not in one review out of a dozen printed in the New York papers does the critic give a sane reason for his praise or condemnation.

They protest against a few "scarcely informed" men being permitted to print their individual opinions of a play as gospel truth, and thereby sway the decision of thousands of possible patrons who form their opinions through the press.

Finally, the Messrs. Shubert declare the conviction of the managers that newspapers should publish only reports of new plays, so as to give the news of the opening, something about the plot of the piece, leaving it to the public to form their own opinion as to whether they wish to see it or not.

As one of the results of this protest, and the pressure upon the paper he represented, Mr. Dale resigned.

This brings up forcibly the whole question of the position of the critic, whether of dramatic or musical performances.

There are some who take the extreme view that life would be sweeter, better and decidedly more profitable for those engaged in any artistic endeavor if all the critics (irrespective of race, color or previous condition of servitude) were incontinently collected, caged and quietly drowned, as the Society for the Prevention of Cruelty drowns our superfluous cats, kittens, pups and mutts.

Let us see, however, whether we cannot reach some fair decision as to the usefulness or uselessness of the professional critic.

In the first place, it must be admitted that much of the criticism which appears in the daily papers is not of a high standard. For this the public is more at fault than are the publishers of the newspapers or the critics themselves.

If the public demands or expects to read in the following morning's papers criticisms of the play or musical performance that they have witnessed the night before one of two things must happen:

Either these criticisms must be largely written ahead of time, from attendance at rehearsals, or they must be dashed off, without proper consideration, and under great stress, by the critics after the performance, or even while the performance is going on.

It is evidently unfair to the critic to expect him, after the production of a new play, or an opera, or a recital, to write a carefully considered review and have it down to the publishing office within a couple of hours or even less time.

Part of the objection to criticism, generally, might be met, certainly with productions of importance, if only a brief report were published the following morning and a careful review printed in the Sunday edition. This is where the weekly papers have a decided advantage.

The most distinguished critics abroad make it a rule to see a piece or a musical production several times before writing any detailed review—which is, obviously, the only proper way to do. But the readers on the other side are accustomed and trained to this, and do not expect a full account and criticism of a performance the next morning.

The work of the critic is, at the best, arduous, especially when the tremendous increase in the number of new productions is considered.

Under present conditions it is difficult to see, unless criticism be absolutely abolished, how managers, authors, critics and newspaper publishers can meet on any common ground. They have absolutely different standpoints.

While managers, composers, authors and the members of the professions need the newspaper for publicity, they, at the same time, naturally object to any adverse criticism which may affect their business interest.

The newspaper editor is inclined to back his critic, for the editor is interested with the publisher in the question of circulation, which can be obtained from those interested in music and the drama only, if able, bright and conscientious criticism appears in their papers.

There is the business interest of the paper, namely, that which accrues to it from the advertising of the managers. This is the ever serious proposition before the paper's business manager.

Then there is the position of the critics, who, if they are experienced and conscientious, are anxious to write what they really think, and, very properly, consider that, if they should praise or even be kind about everything that comes up, public taste will be vitiated, and, indeed, that, in the end, the managers will not profit, for people will get sick and tired of being continually misled and urged to patronize performances which they do not find either interesting or entertaining.

Finally, there is the position of the public, many of whom expect something more than a cold-blooded, more or less colorless report after a performance.

James Gordon Bennett, of the New York Herald, used to say, years ago, that he had no musical or dramatic critics. All he had was—reporters—men who would give a brief, judicial report of what was played

and let it go at that, without attempting much in the way of analytical criticism.

It must be conceded that some of the writers for the press on musical or dramatic matters through the years of the performance of their arduous duties become more or less blasé, become soured, inclined to be either flippant or sarcastic with anything that does not meet with their approval; at the same time, it must also be admitted that good, conscientious, reliable, and especially conscientious criticism, is a protection to the public and of great value to the composers, dramatists and members of the musical and dramatic professions, who otherwise would never be able to know the real value of their work, except from the box office, often a very misleading guide, certainly when it comes to anything like a high standard.

Perhaps the strongest point made by the Messrs. Shubert is where they insist that criticism should be mainly constructive, and that his reasons should be given by the critic for his opinion; that he should not consider himself an irresponsible Czar, for whom it is sufficient simply to print his opinion, without giving adequate reasons how he arrived at it.

There is, however, another genus of critic of undoubted experience and considerable ability, to whom objection is made. This genus is represented by the musical editor of the New York Tribune, who has for years posed as an authority over all others.

Objection is made to him on a number of grounds: his absolute un-American attitude; his refusal to recognize anything like ability among our American composers; his flippant, discouraging attitude to young professionals; his fulsome praise lavished upon certain foreign artists who have long passed their period of excellence.

Only recently, in a review of a performance by an English pianist, Mr. Krehbiel took occasion to say:

"The flood of singers, violinists and pianists, of which apprehension was expressed here some weeks ago, is upon us. Cheek by jowl with real artists, foreign and native, are the small fry, also foreign and native."

No doubt the temper of even the most good-natured critic is apt to be tried if, during a season, he has to attend a large number of recitals of no particular merit.

But to dismiss all those who are not great artists as "small fry," and as being unworthy of any attention, to publicly announce that the critic does not propose even to hear them, surely calls for condemnation.

In the first place, some, at least, of the "small fry" eventually rise, in the course of time, as opportunity develops their ability, to considerable eminence. Others, though they may not win the highest position in the profession, become teachers in various parts of the country. Thus they do good, conscientious work, and so, unquestionably, contribute a large share to the general musical uplift and in the spread of musical knowledge and culture.

Where this critic of the Tribune is also open to rebuke is, that his paper solicits the advertising, not only from managers, but from the very professionals whom he coolly dismisses under the contemptuous title of "small fry." Now, if these people are good enough to advertise in the New York Tribune they surely deserve at least courteous treatment and attention.

* * *

The problem involved in the position of the critic is not an easy one of satisfactory solution.

But we shall progress a long way if managers, authors and professionals are reasonable and do not insist that all notices in the papers which refer to them shall be of a more or less favorable character, and, on the other hand, if critics do not consider themselves irresponsible beings, privileged to make or unmake, according to their supreme pleasure, without any sense of responsibility to the business interests of their papers, or to the professional world, or to authors, composers, managers, or even to the public.

The self-sufficient, sneering, dyspeptic, blasé critic is as much a nuisance as is the manager, author, composer or professional, who insists upon favorable notice all the time because he puts an "adv't" in your paper, and is ever ready to damn even the most able, discriminating and constructive criticism as an "attack" founded on personal or mercenary reasons.

However, when all is said and done, the best friend of all those engaged in professional work is the experienced, fair-minded critic, who tells the truth, but does so "constructively" with due regard to all interests involved, never seeks to exploit his own knowledge, but ever seeks first to find something good, something he can commend.

John C. Freund

POINT and COUNTERPOINT

ONE evening at the New York Musicians' Club a group of composers sat blowing figurative soap bubbles of fancy as to the earning power of creative endeavor. Thus went the banter: Charles Gilbert Spross: "I earned \$16,000 in royalties on 'Will o' the Wisp' last season."

C. B. Hawley: "I received \$18,000 royalties for two of my songs last year." J. Christopher Marks: "My anthems bring me in \$20,000 a year."

Mark Andrews: "Do you know, I wrote a sonata once and had it published, and the man who bought a copy says he likes it very much."

A day or two after Mr. Gatti-Casazza and his Metropolitan stars arrived in Boston on the *Canopic* one of the New York dailies contained an item with this headline:

25,000 Songbirds Sing as Liner Docks

Looks like another case of journalistic exaggeration, but closer inspection developed the fact that it was a cargo of canaries arriving from Saxony. What a missed opportunity! Think of the missionary work possible if the Kaiser had taught all the warblers to sing "Die Wacht am Rhein."

Emma Trentini has a little grievance against a Broadway hotel. Recently going there to dine, the prima donna found to her chagrin that the menu contained "Spaghetti Trentini." Her manager has been instructed to have the menu card changed.

"There is no art in spaghetti," says Trentini.—Daily paper.

That may be—but there's a deal of spaghetti in some artists.

A young woman with an aspiration to shine in the chorus applied to Andreas Dippel recently for a position in "The Lilac Domino."

"To sing in a chorus of mine," said Mr. Dippel, "you must have a good voice."

"Oh, but I have one," replied the girl. Mr. Dippel led her to the piano and asked her to demonstrate her vocal powers. Sitting at the instrument and then swinging around, she smiled sweetly and asked:

"Shall I sing 'The Chairs in the Parlor All Miss You,' or would you rather hear something light?"

PERSONALITIES

Lerner—Describing Tina Lerner, "of the Madonna-like presence," W. B. Chase, of the New York *Evening Sun*, says: "The hands of Lerner are like a snake dancer's for grace. She has the missing arms of Venus de Milo."

Douthitt—A record for holding a note is claimed for Wilfred Douthitt, the English baritone. In Andreas Dippel's production of "The Lilac Domino" it is said that Mr. Douthitt sings one note for fifty-eight seconds without pausing for breath.

Speyer—Sir Edgar Speyer, the London banker, who has felt obliged to resign from partnership in a New York banking firm owing to the business which it transacts with Germany, is an enthusiastic patron of music. For many years he has subsidized the Queen's Hall Orchestra, of which Sir Henry Wood is conductor, and his wife is probably the most brilliant amateur musician in England.

Von Sternberg—"I spent part of my Summer as usual at Leipsic," says Constantin von Sternberg, the Philadelphia educator, "because it is the center of the world's music publishing business. The

At the Première



—From *Blanco y Negro* (Madrid)

Leading Singer: "Your opera, dear Don Cenón, did not please the audience. It's too long. It ought to be cut somewhat."

Composer: "Do you think that by cutting out some of the scenes—"

Leading Singer: "Undoubtedly—especially if all three acts are eliminated!"

Freshman: "Are you instrumental in college affairs?"

Senior: "Yes, indeed; I play the piano in the orchestra."—Stanford "Chaparral."

That the life of a concert artist on tour is not so wearisome, after all, is indicated by the following item in the *Evening Crescent* of Appleton, Wis., headed "Hears His Own Voice While Eating Pancakes":

Listen to your voice while you eat pancakes. That's the latest in the musical line. In that respect Frederick Wheeler has it over Caruso and the others the Victor people advertise in the cover of nearly every magazine. They are simply pictured listening to the reproduction of their voices, while this morning Mr. Wheeler sat in the Sherman House dining room eating pancakes and heard "Bye and bye You Won't Forget Me," sung by himself and Miss Baker.

various publishers' representatives kindly allow me to look over all the publications of the year and a big piano house courteously sends me a grand piano, so that I keep up with the times and do some composing when the spirit moves me."

Flesch—Carl Flesch, the noted violinist, was born in Hungary, but at the time of his marriage he became a citizen of Holland.

Schindler—When Kurt Schindler arrived in New York last week he was minus the long black locks which had for years been a familiar sight in musical assemblages. Mr. Schindler explained that he had been obliged to have his hair cut in Berlin because it made him look so much like a Russian that the people ran after him in the street, shouting "Spy!" Mr. Schindler was detained for eleven weeks in Berlin unable to get word to his friends in this country.

Richter—As to Hans Richter's destroying the "decorations" bestowed upon him in England, the London *Tit-bits* remarks: "We are not particular about the honors, and if Dr. Richter will also return the £50,000 which we have paid him at Covent Garden and elsewhere we shall be quite willing to forget his grotesque action."

Notable Organ Concert Series Arranged for Dr. Carl

Dr. William C. Carl will play four free organ concerts assisted by distinguished artists, Monday evenings, November 16, 23 and 30 and December 7, in the First Presbyterian Church, New York. The first recital will be under the auspices of the American Guild of Organists and the soloists will be Margaret Harrison, soprano, and Albert Edwin Betteridge, baritone. Soloists at the later concerts will be the Elsa Fischer String Quartet, Harriet Bawden, soprano; Earle Tuckerman, baritone, and Maud Morgan, harpist.

Minnesota has a State song, words by Blanche I. Chapin, a teacher in the St. Paul Public Schools, and music is by Arthur C. Koerner, also of St. Paul. The song has been adopted by the music section of the Minnesota Education Association and was sung under the direction of Elsie M. Shawe by a chorus of 400 pupils from the J. J. Hill School on the occasion of a meeting of the association devoted to "Patriotism, Prosperity, Peace."

COLUMBIA'S FINE PROSPECT

Institute of Arts and Sciences Has Prepared Brilliant Music Schedule

That Columbia University anticipates with reason a fine series of concerts this season is proved by the following program of music announced by the Institute of Arts and Sciences:

Recitals by David Bispham, Oscar Seagle, George Harris, Jr., Harriet Marple, Mr. and Mrs. John W. Nichols, Cornelius Rubner, Dagmar Rubner, Mr. and Mrs. T. Foster Why, Mr. and Mrs. Philippe Coudert and Mrs. Agnes Alsop Ward; concerts by the Marum Quartet, the Dethier-Duriex-Dillon Trio, the Tollefson Trio, the Russian Bayan Quartet, the English Folk Song Quartet, the Elsa Fischer Quartet, the New York Vocal Quartet and the Dannreuthen Quartet. A number of fine lecture recitals will be heard. In all thirty-five musical events will be given.

Carl Van Vechten, the New York music and dramatic critic, has announced his marriage to Fania Marinoff, a widely known actress.

An Insight Into Grilling Hard Work Which Prefaces An Operatic Career

By LOUIS KREIDLER

PROBABLY not more than ten per cent. of the professional singers of the present day have escaped the lure of the operatic career. "Many are called, but few are chosen," however, which is due not so much to lack of talent or ability as to



—Photo by Matzener.
Louis Kreidler

the lack of staying qualities, since the race is a long and trying one. Students, many of them, go into the fray with plenty of spirit and ambition and seemingly with many conditions in their favor, but to succeed in this field, one must have everything in his favor. First of all the aspirant must have perfect health—for the amount of work ahead is inconceivable to the amateur. To have achieved a successful début is only a start, for the work must be kept up constantly and no one else can do it for you. A good teacher is an absolute necessity to set your feet in the right path, but the process of training your voice must be accompanied by hard and constant practice and you, yourself, must discover the possibilities as well as the limitations of your vocal outfit. A singer is not ready to study opera until the use of his voice is as much a matter of course with him as the use of his hands, and he must be quite as dexterous in its use. Until this is accomplished the learning of rôles is almost impossible and, at any rate, useless. The technical points of breathing, phrasing and tone placement should be so well in hand before this stage of the work is approached that they are managed spontaneously, as the lack of proper training in this part of the work is sure to prove disastrous later on. My advice to the beginner is to obtain the best teacher available. If a good one is not to be found at hand, go any distance and make any sacrifice to find one—then forget all but your work and your health, until you feel that you have learned all that he can teach you.

The broad mental culture demanded for the learning as well as the interpretation of the more complex rôles of modern opera makes a thorough fundamental education along general as well as musical lines an absolute necessity. If one has not a good foundation in the languages, much precious time must be used in mastering them and the singer who comes to his work with a fair knowledge of at least two languages has much to be thankful for.

With the young singer in the operatic field a plan of imitation is usually the first and surest way of gaining what

might be called a "sense of performance." If the beginner really has the material in him to make an artist, however, he will develop an individual plan of study and by concentration build up from the first actual study of a rôle, note by note, to the complete presentment of it, leaving no detail of singing, action or costume. Finally, by careful consideration, he has made it a part of himself, to be stored away until needed and then to be brought out and brushed up, but never to be completely forgotten. A great aid to operatic students is to be found in the use of phonographic records made by eminent artists in studying, as much can be learned of diction, phrasing and interpretation by the careful listener.

As a matter of course, at the start one is often called upon to do the smaller rôles and it is well to be glad of this, for many of the most grateful moments in opera occur in the smaller parts. Whatever is to be done should be done sincerely and as artistically as lies within one's power, realizing that it is better to do a small thing well than to do a more important one poorly, and reputations are often best built on this sort of a foundation. The public is often fickle, but it has a wonderfully good memory.

Four years ago, after having had considerable experience as a singer in church and recital work, upon the advice of several persons who are known authorities, I decided to prepare myself for this career and before presenting myself to a manager, had acquired a repertoire of fifteen operas. What I accomplished at the Century last season makes that feat look like child's play, however, for in thirty-one weeks I learned nine entirely new rôles, aside from singing in seventeen other operas, several of them in two languages, which with constant rehearsing gave me about as busy a season as anyone could conceive. The repertoire of the late Putnam Griswold, who learned a hundred operas in six years, is spoken of as phenomenal, yet such a repertoire is necessary to an artist of the first order and can only be acquired by constant and untiring work.

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MAHLER SYMPHONY PLAYED UNDER STOCK

**A First Performance in Chicago—
Josef Hofmann in Schumann
Concerto**

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, November 9, 1914.

THE week just past has brought forth no less than four concerts in which the Chicago Symphony Orchestra was the medium employed for the edification of the musical public.

The concert of American music given last Monday evening at Orchestra Hall, under the direction of Glenn Dillard Gunn, is reviewed elsewhere. On Friday afternoon also at Orchestra Hall, Frederick Stock directed the orchestra in the regular series, presenting for the first time here Mahler's Symphony No. 4, Josef Hofmann was the soloist. The third time that the orchestra, under Mr. Stock again, was heard, was last Thursday evening at the first of the "Popular" concerts of the season and the fourth was an appearance on Tuesday afternoon under the auspices of the University of Chicago Orchestral Association.

Knowing Mahler's dislike of any program which might be provided for his compositions, one must view his symphony only from the standpoint of absolute music. It is remarkable for mastery of orchestral manipulation and for the ingenuity with which the different instruments are combined. Mahler has used a very large orchestral palette, the usual six or eight brass instruments being augmented into a choir of sixteen. Never, however, does this mass of brass obtrude over the other sections of the orchestra.

Particularly favorable was the reception accorded the second and fourth movements. Nevertheless, the symphony was mistaken by many as a humorous work.

Frederick Stock stood above the intricate score, and the orchestra played the symphony with startling brilliance and finesse.

Hofmann Plays Schumann

Josef Hofmann's playing of the Schumann A Minor Concerto, for piano and orchestra, disclosed his mature musical grasp, his wonderful power and his refinement. Technically his playing was of rare finish and clarity and, though the quiet moments in the work were given with especial delicacy and grace, there was nothing sentimental in his performance.

The strength which Hofmann exhibited in the forte passages of the concerto called to mind the fact that he is a builder of automobiles as well as a pianist. Mme. Zeisler informed me, when I interviewed her on her return from abroad, that Hofmann had called for her at Paderewski's villa in Morges in an automobile which he had made himself, and that, when they arrived at his estate, there were two other machines standing there which he had made.

Mr. Hofmann was recalled a number of times at the conclusion of the concerto but the rule about prohibiting encores was enforced.

The Handel concerto No. 2 in F Major, for string orchestra completed the program.

Last Thursday evening, the orchestra presented a program of lighter compositions for its first popular concert of the season under Mr. Stock. The *andante* from Beethoven's Fifth Symphony, the Overture to "Euryanthe," by Weber, and

the "Waldweben" from Wagner's "Siegfried" earned the greatest applause.

There was no soloist except in the Bach-Gounod "Ave Maria," in which Harry Weisbach, the concertmaster of the orchestra, gave a fine account of himself.

The Franz Ries "Perpetuum Mobile," from the violin suite, played by all the first violins in unison, the "Nutcracker" Suite by Tchaikowsky and the "Scènes Napolitaines," by Massenet, were given colorful performances and with the Johann Strauss waltz, "Wine, Women and Song," the concert came to a tuneful conclusion.

The hall was well filled with an audience recruited from the various social centers of the city and with many others who cannot attend the regular concerts of the orchestra.

Field-Chiapusso Recital

Margaret Field, dramatic soprano, and Jan Chiapusso, pianist, gave a joint recital Thursday evening at the Auditorium Recital Hall and delivered themselves of some excellent music. Miss Field has a well developed voice of sympathetic quality. She was heard in songs by Brahms, Schubert, Rimsky-Korsakow, Hahn, Horatio Parker and MacDermid. Her English songs were especially effective, and her diction most commendable.

Signor Chiapusso (he is an Italian-Dutch pianist) is a decided acquisition in the ranks of the city's pianists. He gave fine performance of the Brahms Variations on Theme by Paganini, and his playing of Chopin and Liszt evinced emotional qualities and musical taste.

Eva Lofberg was the accompanist.

Mme. Jeanne Jomelli, the dramatic soprano, has been filling a successful vaudeville engagement in this city at the Palace Theater. Her program contains among other songs, the "Sacrament" by James G. MacDermid, of Chicago.

Martin Ballmann has been re-elected director of the Chicago North Side Turner Hall Sunday afternoon concerts, and these were inaugurated last Sunday afternoon by the Ballmann Orchestra.

An orchestra of 100 musicians of this city will play and several artists who were with the Chicago Grand Opera Company will sing, under the direction of Gregor Skolnik, concertmaster of the Chicago Grand Opera Orchestra last year, in a concert on November 15 for the benefit of the widow of the late Chevalier N. B. Emanuel, who since the organization of the Chicago Opera Company, acted as chorus master and assistant conductor. MAURICE ROSENFELD.

SCOTTISH BARITONE HEARD

Hamish MacKay Presents Some of His Songs in Jacobite Costume

Before a fair-sized audience at Aeolian Hall, New York, Hamish MacKay, a baritone, who has come to America to spread the gospel of British and, more particularly, Scottish music, gave a song recital on Thursday evening, November 5, assisted at the piano by Fay Foster, the gifted American song composer.

Mr. MacKay presented a program which contained art-songs by Coleridge-Taylor, Parry, Charles Wood, Fay Foster, Arthur Somerville, Stanford MacCunn, Learmont Drysdale, Charles H. O'Brien and William Wallace. A group of Irish folk-songs with artistic piano accompaniments by Dr. Wood was also well worth a hearing. A novel touch was lent by the singer's appearance for his last group of Scottish folk-songs in Jacobite costume. In these the singer was at his best and won much favor. In the art-songs Mr. MacKay was considerably hampered by using the printed music; recital-singing cannot have its fullest effect unless the singer is willing to make the songs his own and not divide his attention between audience and the printed page. His tone production will benefit by study. He exhibited difficulty in adhering to the pitch and in taking his high notes without disagreeable effect.

Miss Foster's accompaniments were praiseworthy, as was her song "The King." She also contributed to the program three "Highland Dances," by Hamish MacCunn, Scotland's leading contemporary composer. A. W. K.

Helen Allen Hunt, the Boston mezzo-contralto, and John Chipman, tenor, are to give their first joint recital in Boston on December 8. They will appear in joint recitals throughout the season.

YSAYE'S ESCAPE TO LONDON

Violinist and Family Fled from Ostend in a Fishing Boat

Eugen Ysaye, the Belgian violinist, has written to friends in Geneva, according to a despatch from that city to the New York Sun, describing his escape to London with his wife, his elder daughter and his son Gabriel from Zoute, a Belgian Summer resort near the Dutch frontier.

They fled to Ostend as the Germans approached after the capture of Antwerp. Unable to find places on a steamer for England they persuaded the skipper of a fishing boat to take them to Dunkirk. The boat had fourteen passengers. Without food, the little party passed the night in fear of floating mines. They succeeded in reaching London three days later. All their baggage was lost, notably a box containing all the manuscripts of the violinist's compositions.

Gabriel, the son, has since rejoined the Belgian cavalry. Two other sons are fighting in the French army. M. Ysaye has no news of his daughter, the Baroness Coppens, whose health prevented her from accompanying her father and mother.

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POPULAR ARTISTS IN JOINT RECITAL

Horatio Connell, Baritone, and
Mme. Tollefsen, Pianist, Delight
New York Hearers

Æolian Hall, New York, was the scene of a joint-recital by Mme. Schnabel-Tollefsen, pianist, and Horatio Connell, baritone, on November 4. Both artists are well known to New York audiences, the former through her artistic work as pianist of the Tollefsen Trio and Mr. Connell through his individual recitals in years past.

Music-lovers in great number can remember the appearance some years ago of Augusta Schnabel at Mendelssohn Hall, when she was assisted by the New York Symphony under Walter Damrosch. She was then a prodigy and exhibited a talent which gave much promise. Since then she has applied herself seriously to the upbuilding of a virtuoso equipment. Her performances last week proved her a player of brilliancy, capable of coping successfully with the techniques of such works as the Grieg Ballade in G Minor, and shorter pieces by Chopin, Moszkowski, Strauss-Tausig, Mrs. Beach, MacDowell and Liszt. Mme. Tollefsen's tempo in Chopin's so-called "Æolian Harp" Etude might be subjected to a query, but her inherently musical performance of her pieces won her continued applause.

Mr. Connell's appearances are always looked forward to with pleasure. On this occasion he was in his best voice and gave a splendid account of himself. Mr. Connell commands the style necessary for song and oratorio singing in equally noteworthy degrees. Accordingly his "Triumph Now Is Mine" from Bach's "I With My Cross Staff" and "Weary, So Weary," from Wolf-Ferrari's "New Life," oratorio excerpts ancient and modern sung with complete appreciation of their content, were on a par with his delivery of a group of songs by Brahms, Roger Quilter, Granville Bantock's im-

passioned "If That Angel of Shiraz," Fini Henriques's "Song of Boscobel de Chastelard" and Ward-Stephens's "Hour of Dreams" and "Be Ye in Love with April-Tide?"

For pure vocalization, for the ability to phrase in a musicianly manner there



Mme. Schnabel-Tollefsen, pianist, and
Horatio Connell, baritone

are few American singers who can vie with Mr. Connell. His poise, his excellent enunciation and his masterly delivery were truly admired. Ellis Clark Hamman, the Philadelphia pianist, played finely sympathetic accompaniments for the singer. A. W. K.

Springfield Organ Fund Completed

SPRINGFIELD, MASS., Nov. 7.—It seems definitely decided that there will be no more subscription concerts for the municipal organ fund, which were so successful last season, as the chairman of the committee in charge of the fund has the permission of the City Council to proceed with the installation of the organ in the Auditorium. It is understood that the committee has about \$20,000 in the organ fund and the cost of installing the new instrument will be borne by the city, a sum not to exceed \$5,000 having just been appropriated to

carry out the alterations in the Auditorium necessary for putting the organ in position. It is expected that the organ will be installed in time for the annual convention of the National Guild of Organists, to be held here in the Spring of 1915. T. H. P.

Horatio Parker spent a recent weekend at the home of Mr. and Mrs. Carl Stoeckel in Norfolk, Conn. He gave an exposition of his prize-winning opera, "Fairyland," illustrating his discourse at the piano.

HEMUS GIVES NEW AMERICAN PROGRAM

Baritone Proves Artistic Possibilities of a Recital Comprising
Our Own Songs

American concert-singers devote a group, unfortunately the last on their program, to the works of American composers these days. From time to time they give a whole program of native music. But few adhere to this policy in their concert work. Percy Hemus, the baritone, therefore deserves a special place in concert records, for he has devoted himself for a number of years to this worthy cause with zeal. Last year he built his New York recital program from the compositions of four American musicians. On Friday evening, November 6, he gave another Æolian Hall recital, made up exclusively of American songs.

Mr. Hemus has sung much in New York and has always been entitled to a place among those musicians who study their art seriously. At no time in recent years has he been heard to such advantage as last week, when he revealed his powers before a large audience that applauded his singing with more than ordinary enthusiasm. His voice was smooth and resonant, his interpretative ability distinguished and his enunciation excellent throughout the long list of songs which made demands on all possible phases of the song singer's art.

In arranging this recital program Mr. Hemus looked neither for prominent American names nor did he pick the most modern type of American songs. He chose his material so as to establish different moods and the result was a highly satisfactory one. Further his program was made up of ninety-five per cent. singable songs, which is worthy of record in these days of anti-vocal writing. The women composers of this country were not neglected, Gena Branscombe being represented by "Hail Ye Tyme of Holidayers" and "There Was a King of Liang," Mary Helen Brown by her "The Drink of Life," Fay Foster by "Con Amore" and "Peace Ye Martyred Ones," Harriet Ware by "The Forgotten Land" and "Wind and Lyre," and the late Edna Rosalind Park by two Scottish songs from her "Sprays of Heather." In the middle of the evening a large wreath was brought down the aisle and presented to Mr. Hemus. It was learned later that it was sent by the four women composers with the inscription: "Percy Hemus—A Tribute of Appreciation, from Gena Branscombe, Mary Helen Brown, Fay Foster and Harriet Ware." The program contained Carl Busch's "I am the God, Thor," Huhn's "Invictus," Spross's "The Day

is Done," Gilbert's "Pirate Song," Carpenter's "When I Bring to You," Mark Andrews's "When to Sleep" and "Fiddler of Dooney," the latter by far the best setting of this Yeats poem heard in New York; Edwin Schneider's "Flower Rain," which was redemanded; Ward-Stephens's melodious "Mexicana," to verses by Charles Henry Meltzer; Emil Hahn's "Identity," Claassen's "Mother o' Mine" and A. Walter Kramer's "I Dreamed and Wept A-dreaming."

Mr. Hemus, in his desire to present his program in the most effective manner engaged a string quartet composed of Messrs. Trnka, Reidy, Schmidt and Gotsch, to assist in the accompaniment of the Claassen and Ware songs. That the result was commensurate with the added trouble and expense can hardly be recorded, yet the singer's desire to satisfy his own feeling that the original piano accompaniments could not sustain certain harmonies as he understood them must be commended. The recital proved again that there are enough good legitimate songs by native musicians to make entire programs and that they are varied in content and in style.

Charles Gilbert Spross played master accompaniments for the singer and was accorded an especial salvo of applause for his finely atmospheric "The Day Is Done." A. W. K.

Eighth Series of Guild Organ Recitals Opened by Mr. Andrews

The eighth series of free organ recitals given under the auspices of the American Guild of Organists was inaugurated on November 10, in the Church of the Divine Paternity, New York, by J. Warren Andrews. A numerous audience listened to the finely made program which included G. B. Nevin's "Song of Sorrow," inscribed to Mr. Andrews. The soloists announced were Mildred Potter, contralto, and Edward J. Boyle, tenor.

Newark Coloratura in Recital

NEWARK, N. J., Nov. 7.—A most interesting recital was given by Mrs. Frank L. Armstrong, coloratura soprano, at the Tamme Studios recently. The program presented included numbers by Lerman, German, Barry, Thomas, Wilson, Bernard, Quilter and Del Riego. Mrs. Armstrong displayed a soprano voice of beautiful quality and sang with good taste and discrimination. She was assisted by Clifford H. Oaker-son, violinist. S. W.

Wishes Success to our Musical Independence

To the Editor of MUSICAL AMERICA:

I am a faithful and always interested reader of the great MUSICAL AMERICA. Best wishes for your success in furthering our "Musical Independence."

Sincerely,

HEINRICH MEYER.

Adrian, Mich., Nov. 6, 1914.

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SERATO PAYING US HIS FIRST VISIT

Italian Violinist Arrives for Tour
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IN company with Signor Gatti-Casazza and various Metropolitan artists who reached Boston on the *Canopic* from Europe last week, Arrigo Serato, the distinguished Italian violinist, arrived for his first American tour.

The first thing he did was to make the acquaintance of the United States custom laws. He had no difficulty in bringing in his two Guarnerius violins, each valued at 40,000 marks, but when it came to a sealskin lined overcoat, the customs officer asked questions. The law with regard to bringing sealskin garments into this country is very strict and it is necessary for the owner to show proof of the waters in which the seals were caught. Serato gave the required information and added that he would bring suit against the government if the coat were held up and he caught cold as a result.

Serato would have reached America earlier if he had not experienced great difficulty in securing a passport. He was in Berlin when the war broke out, but was obliged to go to Italy to secure a passport. For the last twenty-two years he has resided in Berlin and, although an Italian by birth and early education, his spirit and sentiments are distinctly German.

Serato's early studies were under the direction of his father, a cellist of distinction, and he later studied with Sarti, the Italian master at the Bologna Conservatory of Music. In his playing of the violin he follows no particular school, but says that he has developed his own method. He has no favorite composer, but is a devout apostle of the great German masters.

Serato's tour of America, which begins at once, will cover the entire country. He will appear as soloist with the New York Philharmonic Orchestra on November 15, and in recital in Carnegie Hall, November 25. Included in Serato's programs will be several transcriptions by Kreisler, some of which have not previously been heard in this country.



Arrigo Serato, the Distinguished Italian Violinist

Before leaving Europe Serato received letters from Mrs. Kreisler telling him of the injury to her husband, who has been serving in the Austrian army. Mr. Serato declared that the wound which Kreisler received was in the leg and not in the arm, as previously reported.

Muck Orchestra at Smith College

NORTHAMPTON, MASS., Oct. 29.—A notable musical event transpired in John M. Greene Hall on October 28, when the Boston Symphony Orchestra under Dr. Muck's baton opened the series given under the auspices of the Smith College department of music. The program, the performance of which was accorded vociferous applause, comprised works by Strauss, Chadwick, Brahms and Weber.

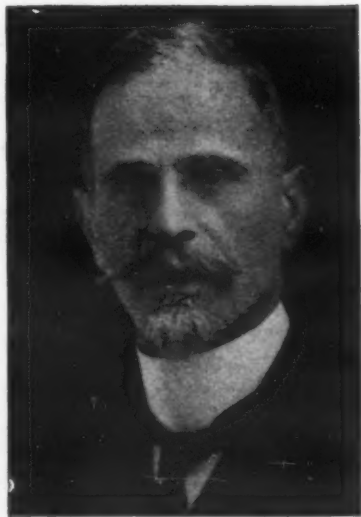
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BANGOR, ME., Nov. 7.—The Maine Music Festival marked the beginning of Bangor's music season and from that time throughout the Winter numerous concerts are given.

The Young People's Symphony concerts, under the conductorship of Horace M. Pullen, start about the middle of November and continue into March. Mr. Pullen is doing a great deal of good in this city by bringing to the people the best there is in orchestral music, both classic and modern, for the moderate admission fee of twenty-five cents.

Up to the present season there has been no guarantee fund in connection with these concerts, but this year it is hoped that 1,000 seats can be sold at \$1 each for the five concerts, thus insuring the financial backing necessary. The orchestra has more than forty pieces and is composed of both men and women.

The Schumann Club, under its new president, Mrs. George H. Larrabee, has arranged the following program: Oct. 19, annual reception; Oct. 30, opera talk, "Février's 'Monna Vanna,'" Havrah Hubbard, assisted by Floyd Baxter; Nov. 4, A Study of Tchaikowsky's Fifth Symphony; Nov. 18, "Current Musical Tendencies," Adelbert W. Sprague; Nov. 30, recital; Dec. 9, "Some

Modern Composers"; Jan. 6, "Musical Form—Instrumental," illustrated by students; Jan. 14, recital, Mrs. Edward MacDowell; Jan. 20, opera talk, "Tristan and Isolde," Wilbur Cochrane; Feb. 3, "Evolution of the Orchestra"; Feb. 17, "Current Musical Tendencies," Adelbert W. Sprague; Feb. 28, recital; March 3, "Development of the Organ";

from the University of Maine received the degree of Master of Arts from Harvard for work in music in the graduate school. Mr. Sprague is also conductor of the Bangor Festival Chorus as well as 'cellist in the Bangor Symphony Orchestra.

Through the Winter a series of "Pops" is given by the last named organi-



Left to Right, Horace M. Pullen, Conductor Bangor Symphony Orchestra and Young People's Symphony; Mrs. George H. Larrabee, President Schumann Club; Adelbert W. Sprague, Conductor Bangor Band and Festival Chorus

March 17, "Musical Form—Vocal," illustrated by students; March 22, concert, miscellaneous program.

The Bangor Band, which has the distinction of being the oldest in the State, having been organized in 1859, is under the able conductorship of Adelbert W. Sprague, who following his graduation

zation. The high standard maintained in them is shown in some of the recent programs, which have included works by Wagner, Beethoven, Mendelssohn, Tchaikowsky, Saint-Saëns, Liszt, Bizet, Brahms, Sibelius and Chabrier, besides lighter compositions.

JUNE L. BRIGHT.

LEONARD BORWICK AGAIN PLAYS HERE

High Intellectual Qualities Shown at English Pianist's New York Recital

Leonard Borwick's New York début two years ago will be remembered as an exceptionally pleasant surprise. The gifted English pianist reached this city without any heralding whatsoever and in an ambitious program proved himself an artist of many gratifying parts. Consequently not a little interest was manifested when it became known that this season Mr. Borwick would pay a further visit after having completed his tournee of Australia, where he has long been active. There was a very good-sized audience in Carnegie Hall when he appeared there on Thursday afternoon of last week and the greeting he received was of a most cordial order.

Those who heard Mr. Borwick's last recital will recall that he was very much more successful in Beethoven than in Chopin—in short, his best qualities were set forth in music not essentially demanding outspoken warmth of romantic fervor. Last week he gave additional point to this fact by omitting Chopin from his program altogether. On this occasion Mr. Borwick elected to set forth his skill in Bach's "little" G Minor Fugue, Beethoven's "Rondo," op. 58, three "Harpichord Lessons" of Scarlatti, the Brahms F Minor Sonata, Paderewski's "Thème varié," op. 16, a Rachmaninoff "Serenade" and Liszt's F Minor Concert Study.

Mr. Borwick is a very serious musician, very sane and equably balanced, highly intellectual and gifted with splendid technical resources. His playing is free from sensationalism and exaggeration of any kind—pre-eminently healthy, if one may so describe it. He knows how to set forth the formal traits of a composition with great lucidity, his range of dynamics is wide and his climax building very effective. All this was evident in the Bach Fugue which he played very crisply and with great clarity in the enunciation of the individual strands of its polyphonic network. This clearness of utterance also distinguished his glib delivery of the Scarlatti "Harpichord Lessons."

Brahms's Sonata received a weighty and extremely dignified reading. But there were times in which one missed the deeper and more poetically expansive note. It was interesting to hear Paderewski's variations, which are extremely well made though they lack the variety and profound musical value of the set, op. 23. Mr. Borwick made much of them, on the whole, though he did not contrive to catch the essence of their Polish spirit. He was very successful in the Liszt Study.

All told it was an exhibition of pianism that merited the enthusiasm it provoked and Mr. Borwick's second recital later in the month will be awaited with interest.

H. F. P.

West Virginia Chorus to Present Noted Artists

HUNTINGTON, W. VA., Nov. 7.—The Huntington Choral Association has announced two concerts and a Spring Festival for the forthcoming Winter. The soloists engaged for these concerts are Olive Kline and Florence Hinkle. The New York Symphony Orchestra will be heard at the festival.

Noted Soloists to Appear With New Haven Symphony

NEW HAVEN, CONN., Nov. 7.—Plans are practically completed for the musical season in this city and the list of concerts offered by the New Haven Symphony Orchestra present an attractive

list of soloists. At the first concert this month Ethel Leginska, the English pianist, will play Beethoven's G Major Concerto and other artists whose services are practically assured are John McCormack, Maggie Teyte, Mark Hambourg and Edmund Burke.

Safeguarding of Girl Students in New Detroit School

DETROIT, MICH., Nov. 7.—A new music school has been opened in Detroit under the name of the Detroit Institute of Musical Art. Guy Bevier Williams, the pianist, is its president and founder. William Howland, vice-president, is head of the voice department, and Charles Frederic Morse, secretary and treasurer, is the head of the organ department.

The school has a faculty of forty teachers. A feature of the school life is the fact that the girl who comes to the institute from other cities is protected by a dean of women, who makes it her business to watch over and guard the inexperienced pupil, who may be leaving home, perhaps, for the first time. The school has a registration of 406 students during the first five weeks of its existence.

Alameda County to Have Chorus of Thousand Voices

SAN FRANCISCO, Nov. 1.—Alameda County, which is on the Eastern side of the San Francisco Bay and in which Oakland and Berkeley are rapidly-growing centers of musical importance, has a new enterprise in the "Alameda County 1915 Chorus," with several hundred singers already enrolled and a prospect that the membership will reach 1,000. Alexander Stewart, president of the Alameda County Teachers' Association, is the director. "The Messiah" and "Elijah" are being rehearsed, and the chorus will take a leading part in the opening of Oakland's new \$1,000,000 auditorium.

T. N.

Homecoming Recital of Soprano in Music of Wheeling, W. Va.

WHEELING, W. VA., Nov. 7.—Eva A. Egerter, soprano, who has just returned to America after two years of study in Paris under the tutelage of D'Aubigne, recently gave her first recital since her return to America at the Elks Club in this city. Throughout her varied program she displayed artistic insight and won the warm approval of her hearers. She scored her greatest success in the "Depuis le Jour" aria from "Louise." She was ably assisted at the piano by Mrs. Edward W. Stifel.

Two Sousa Concerts for Toledo

TOLEDO, O., Oct. 23.—Sousa and his Band gave two concerts yesterday afternoon and evening. Virginia Root, soprano, and Margel Gluck, violinist, were the soloists. The concerts were most enjoyable and the band was never heard to better advantage. There were moments when the band produced orchestral effects, and the audience was most enthusiastic, especially when it heard the favorite Sousa marches.

F. E. P.

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SYMPHONY SEASON IN MINNEAPOLIS OPENS

Conductor Oberhoffer Introduces
Novelty by Dohnanyi—
Recital by Mrs. Guyer

MINNEAPOLIS, Nov. 4.—The musical season opened brilliantly with the first concert of the Minneapolis Symphony Orchestra's twelfth season. Conductor Emil Oberhoffer and his men, now numbering ninety, were greeted with warm enthusiasm.

The program began with the "Rienzi" overture and the scene and aria, "Gerechter Gott," from the same opera, in which Louise Homer's commanding vocal and dramatic art blended with that of the orchestra in splendid unison.

A work of decided individuality, the Suite for Orchestra, op. 19, by Ernest von Dohnanyi, was played for the first time in America on this occasion. Tchaikovsky's Symphony in F Minor, No. 4, was the remaining orchestral number.

Mme. Homer made her second appearance in the Meyerbeer scene and aria, "O Priests of Baal," from "The Prophet." She was brought repeatedly before the public and in acknowledgement finally added "My Heart at thy Sweet Voice" to the program.

The first popular concert of the season was played Sunday afternoon. Mr. Oberhoffer conducted. Irene Jonani, a young coloratura soprano, was the soloist. Haydn's "Military" Symphony was the orchestra's principal contribution. Miss Jonani's numbers were "The Queen's Air" from Mozart's "The Magic Flute" and Rossini's "Una voce poco fa" from "The Barber of Seville." She has an exceedingly clear voice, but the infusion of more warmth and color into her tones might have been wished.

The recital of Esther Jones-Guyer, contralto, given in Recital Hall of the Minneapolis School of Music, called into play the singer's adaptability to varying styles of expression. Beginning with the Gluck aria, the "Che Faro Senza Eurydice" from "Orfeo," Mrs. Guyer proceeded to a group of Brahms and Strauss, another by Massenet and Pessard and another by the American composers, Carpenter, Ryder and Chadwick. She has a rich, sweet voice intelligently employed and a style unaffected by mannerisms. Margaret Hicks, accompanist, exhibited disconcerting tendencies to sacrifice the ensemble in favor of a too pronounced independence.

Stanley R. Avery's recent organ recital in St. Mark's Church exploited four American composers in numbers which were new to his listeners. They were Rossiter S. Cole's "Andante Religioso," William V. Faulkes's "Pastoral," Robert

W. Wilkes's "A Norse Ballad" and Gordon Balch Nevin's "Will o' the Wisp." Meta Fust Willoughby, soprano, assisted. F. L. C. B.

MINNEAPOLIS, Nov. 4.—The fourth season of the Young People's Concerts by the Minneapolis Symphony Orchestra opened Friday afternoon. Conductor Oberhoffer made "Music That Tells a Story" the subject of his program and introduced the performances with explanatory comment. Among the numbers were Wagner's "Flying Dutchman" Overture, Svendsen's "Zorohayda," Goldmark's "Sakuntala" Overture, the "William Tell" Overture and the symphonic poem, "Mazeppa."

The lure of the out-of-doors notwithstanding, a large audience assembled to hear the second popular concert Sunday afternoon. Stirring performances were given of Halvorsen's March, "Triumphal Entry of the Bojars," the "Academic Festival" Overture, Brahms; Svendsen's Symphony No. 1, Thomas's "Mignon" Overture, the Intermezzo from the "Naila" Ballet by Delibes, and Wagner's "Magic Fire" music.

Considerable interest centered in the first solo appearance of Paulo Gruppe, the new second cellist of the orchestra, whose introduction was effected in a performance of Boellmann's Symphonic Variations. His playing was strong and virile; his tone, if enough at times, had a quality which moved one beyond the limits of perfunctory recognition. Barring a momentary divergence between soloist and orchestra, the performance was smooth and satisfactory to a degree calling for an encore number, Saint-Saëns's "The Swan," for cello and harp. The stately and searchingly effective "Kol Nidrei," by Bruch, was the second number for the soloist, followed by a second encore. F. L. C. B.

BLANCHE GOODE'S RECITAL

Pronounced Talent Disclosed in Young American Pianist's Performance

Making her first New York bow, Blanche Goode, a young American pianist, appeared in recital at Aeolian Hall on Wednesday afternoon, November 4, with the following program:

1. Schubert, Sonata in A Minor; 2. Brahms, Three Intermezzi and Rhapsodie, op. 119; 3. Chopin, Six Etudes, op. 10, Nos. 3, 8, 7, op. 25, Nos. 2, 9, 12.

Such a program requires a musical understanding far above the average. In addition to its call for technique it makes demands intellectually which the average young virtuoso cannot meet. Miss Goode demonstrated in her Brahms playing that she is a serious musician and brought out the charm of the three entrancing tone-pictures of the great German master in an admirable way.

Schubert's sonata is rarely played, and in bringing it forward again Miss Goode did a service toward a part of German piano literature which is unduly neglected. The late Alfred Reisenauer did the D Minor Sonata of the master *lieder* composer in New York six or seven years ago and was roundly applauded for doing so. Miss Goode deserves similar praise. Her Chopin was well done, and in it she exhibited a good sense of *rubato*, not that kind of timeless playing, however, in which *dilettanti* indulge when they play the Polish composer's music. There were encores and flowers aplenty for the gifted player who will be heard again with pleasure. A. W. K.

Wilbur A. Luyster to Conduct Chorus of Ridgewood, N. J.

Wilbur A. Luyster, who has been director of the Metropolitan Life Glee Club and the Glee Club of the Friendly Sons of St. Patrick, has added another club to his list. He has just been appointed director of the Orpheus Glee Club of Ridgewood, N. J., a flourishing organization, which is accomplishing musical work of considerable importance to that community. Mr. Luyster's other activities include the direction of sight-singing at the New York College of Music and the Brooklyn Institute.

ST. PAUL HAS ITS SYMPHONY OPENING

Minneapolis Orchestra, with Mildred Potter Soloist, Gives Strong Program

ST. PAUL, Nov. 7.—The first appearance of the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, in the St. Paul Auditorium, under the auspices of the St. Paul Institute, last Thursday, was a memorable event. It brought the two adjacent cities together on a plane above civics, politics, pride and prejudice.

Conductor Oberhoffer and his splendid orchestra were extended a hearty welcome. Tchaikovsky's Symphony No. 5 in E Minor was wonderfully well played. It furnished the high point in the evening's experience. The "Valse Triste" and the "Finlandia" Tone Poem, by Sibelius, constituted a double number of distinct appeal. Liszt's Second Hungarian Rhapsody gained a vital hold upon the audience.

Mildred Potter, contralto, was the soloist. As a former resident of St. Paul, there was a personal element in the welcome accorded her as well as a full measure of appreciation for her pronounced vocal talent and artistic attainments. Her aria, "Gerechter Gott" from "Rienzi" followed appropriately the Overture to the same opera by the orchestra. This number was followed by many recalls, but the encore number was withheld until later, when Miss Potter sang "My Heart at Thy Sweet Voice" after the aria, "O Prêtres de Baal" from Meyerbeer's "Le Prophète."

Masonic Temple became for the time being a temple of music when the Schubert Club held forth there Wednesday afternoon. Carrie Zumbach-Bliss, pianist, appeared after a year of study with Rudolph Ganz in Berlin following her period of tuition with E. C. Murdock in St. Paul. Mrs. Bliss chose for her principal number the Concerto of MacDowell, playing the *Andante* and *Presto*, with her husband, James A. Bliss, at the

second piano. In this, as in the solo group, made up of the "Etude Caprice," by Ganz; "Study," by James Bliss, and "In Autumn," by Moszkowski, a well developed technique enabled the pianist to paint her tonal pictures deftly and with the artist's appreciation of form, color and inner beauty.

In Mendelssohn's E Minor Concerto George Klass, violinist, exerted a strong grip upon his hearers. Franklin Krieger accompanied him. This number and the Kreisler "Liebesleid" and "Caprice Viennois" won for Mr. Klass the warmest approbation.

Florence Chapman Paetzold, a soprano of good voice and training, was also heard with pleasure.

Harry Phillips, basso cantante, appeared in recital at Wallace Hall Wednesday night. The occasion marked Mr. Phillips's first formal appearance since his Summer's work with Oscar Seagle in England. The pleasure of the audience was frequently indicated. Mr. Phillips was assisted by A. Pepinsky, violinist. F. L. C. B.

DUFAULT ON FRIENDSHIP

Popular Tenor Tests Its Quality in the Case of a Street Beggar

"On my return to New York from Australia a few days ago, I met among other friends an old beggar, a very familiar figure around the neighborhood of my studio for many years past," remarked Paul Dufault, the tenor, to a MUSICAL AMERICA man the other day.

"As I met him I greeted him and told him how glad I was to see him again, and in answer to his many questions in regard to my health, where I had been and the state of my financial affairs, and before he had a chance to ask me for anything I told him, assuming a woe-begone expression, that I had lost everything I had in speculation.

"He looked at me in amazement. 'Do you mean that boss? Well, I am sorry.' After a few moments' pause he whispered to me, 'Say, boss, I don't want to insult you, but would you accept five dollars from me?'

"I thanked him and told him I appreciated his kindness, and I left him realizing once more the truth of the old saying: 'A friend in need is a friend indeed.'"

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"The Orchestral compositions were well tried and proven war horses, a pleasure to everyone when so brilliantly performed. * * * In all of these compositions an increase in technical finish and brilliancy and euphony of orchestral tone, over any previous visit, of the New York Philharmonic were noticeable. * * * Dvorak's symphony, admirably played, is still a work of freshness and beauty. An entertaining programme * * * presented with exceptional spirit and technical excellence."—*Boston Post*, Nov. 2, 1914.

"The programme was a popular one and was enthusiastically received. The Philharmonic players have never before been heard to such advantage in this city."—*Boston Traveler*, Nov. 2, 1914.

"The Orchestra is admirable and well proportioned."—*The Boston Herald*, Nov. 2, 1914.

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MUSICAL AMERICA'S OPEN FORUM

That "Singing Craze!"

To the Editor of MUSICAL AMERICA:

The interview published in your issue of October 24 with J. Bertram Fox, in reference to a "Singing Craze," raises several vital questions. In all art "the need is to the doer," and this should be more generally recognized as an educational factor, and the crudest beginnings on the part of students be encouraged for their own sake and not for that of the possible beholder or auditor.

The trouble with a "singing craze" would be that you could not escape it—dungeon cells would be required to shut it out—whereas with dancing and the pictorial arts one must deliberately seek out the places of their manifestation.

We are not a singing people, and this is greatly to be deplored. In all of my wide acquaintance I know only one household where family and guests spend occasional evenings around the piano (in lieu of the "hearth") singing together with resultant pleasure and culture. Some such art indulgence is an actual need in the family life of America, and I should, therefore, rejoice to see a singing craze inaugurated.

The one basic truth in this interview with Mr. Fox is found near its close, and has a significance too often overlooked, and that is the crying need of elocutionary studies for vocal students. If the prevalent American "Flat A" is used in speech, its shadow, at least, will distort tone values in singing; if the pupil speaks "grat-i-tood," he will so sing it (gratitude), and so throughout the language.

How long will musicians themselves continue to think of diction as dealing with clear articulation only; the mere intensifying of consonantal initials and finals, instead of comprehending the whole truth that diction for the singer implies all that is done with words in the act of singing, including enunciation,

"vowel values" (in quantity and quality), consonant sub-division and emotional shadings?

My only quarrel with this dictum of Mr. Fox is that I do not think elocutionary studies need necessarily be taken "prior to the study of voice," nor yet subsequent to, but should go hand in hand with vocal study. The human voice, in song and speech, is composite in mechanism and in manifestation, and should not be taught in sections.

A story to illustrate: I said to a dramatic student recently, "You have no facial expression, no concern." The amazing reply was, "Oh, that's all right; I had not reached that stage; I was to have taken a course in facial expression the next term." A few experiments soon taught the young woman that she could not get into the voice what was not in the mind, the "heart," the face.

With the earnest wish that some sort of art craze may obtain in this country, and assuring Mr. Fox that if he starts one I shall be glad to "follow after," I am yours cordially,

HENRY GAINES HAWN,

Author of "Diction for Singers."

Carnegie Hall, New York, November 6, 1914.

In Defense of Ambassador Gerard

To the Editor of MUSICAL AMERICA:

I have read Dr. O. P. Jacob's letter on the "Truth about Conditions in Berlin," published in your number of October 17, and agree perfectly with everything stated therein in regard to present living conditions there for Americans. However, I consider it my duty toward reputable Americans in Berlin to correct the false impression given in that portion of Dr. Jacob's article which refers to the American Ambassador. Mr. Gerard, far from getting himself disliked by his countrymen in Berlin, gained the warmest appreciation and respect of all with whom I came in contact there, for the admirably efficient way in which he handled an utterly unexpected and highly complicated situation. In taking care of stranded Americans in Berlin, and in helping them get back to America, Mr. and Mrs. Gerard worked hard and intelligently. I myself saw them literally slaving at the embassy all day and every day for week after week arranging to take care of stranded Americans at boarding houses, organizing special American trains to take them to Holland, and getting transportation for them on the steamers from Holland back to America.

It is quite true that these people were taken care of in Berlin at the cheapest possible rates, but this was necessitated by the smallness of the Government fund available, and by the fact that, unlike Paris, there were few wealthy Americans there to contribute to voluntary relief funds, and those few could not change their credit into ready cash.

It is also true that getting financial help, passports, railroad tickets or steamship passages at the embassy was a most uncomfortable process, but when, day after day, 500 persons are trampling each other to get into an embassy which was originally constructed not as a coliseum but as a private house, it is not easy to provide comfort for all of them.

It is true, too, that the applicants for aid had to submit to personal questions which under ordinary circumstances would have been blunt and even brutal. But when, under great pressure and with a limited staff of assistants, you have to try to discover who are the legitimate applicants and who are impostors, from a conglomerate mass of hysterical humanity, you cannot remain as exquisitely tactful in your questions as you might otherwise wish to be.

It is true that in the special trains

refugees for the most part had to pass the night in day cars instead of sleeping cars; but it was a great feat to be able to get even day cars at a time when a lot of German travelers had to stand up in cattle cars.

It is again quite true that the accommodation on the steamers for a great many refugees was wretched, but the limitations of the cubic capacity of the ships was scarcely the fault of the Germans.

And here, incidentally, answering Dr. Jacob's statement that the American Ambassador was urging everybody to leave Berlin, let me say that I myself heard Mr. Gerard urge people over and over again to remain where they were. A large part of the work at the embassy consisted in trying to sort out Americans whose need to go home was really imperative. The ones who had some money still on hand and whose absence from home could be continued temporarily without too great a sacrifice, were all urged to stay in Berlin. Most people insisted, however, on going at the earliest opportunity, some through a sheer feeling of panic.

All the men and women whom I met in Berlin and here after our return agree with me that the American Ambassador and his wife made a magnificent record which needs no defense. Nevertheless, I should like to put myself on record, not in defense of Mr. and Mrs. Gerard, but in protest against those malicious faultfinders whose chronic complaints have so unjustly made the genus refugee an object of aversion and distrust all over the world.

LOUIS CORNELL.

New York, Nov. 5, 1914.

A Suggestion as to Examining of Singing Teachers

To the Editor of MUSICAL AMERICA:

I have read with much interest the numerous articles written upon the propaganda inaugurated by Mr. Freund, the editor of MUSICAL AMERICA, favoring protective laws by which the "fake" vocal instructor could be eliminated. I fully agree with what Mr. Bispham stated in his recent article to the effect that the teacher of singing must be himself a singer. It seems axiomatic that vocal instructors must know how to sing well, just as pianists or violinists must play well in order to teach correctly.

Yet we see conductors, coaches, pianists, organists and other instrumentalists, as well as singers whose voices have been ruined by wrong training, giving vocal lessons. How can the pupil grasp the right idea when the teacher cannot demonstrate it correctly? How different it is with the instrumental instructor who, besides giving intelligent instruction, is able to take the instrument and demonstrate it to the pupil. Will a lecture upon the throat show how the voice is to be handled, or artistic piano playing or phrasing with a tremulous, throaty voice give the pupil the right idea of correct singing?

Where is the protection? The pupils hear their teacher say that their voices are shaky, breathy, flat or sharp, that the breathing is wrong, that the voice must be pure, flowing, steady and natural. But how go about it? The poor pupil tears his throat and so does the teacher in painful efforts with results that end in failure. Such instructors cannot understand the physical perplexities that occur to the pupils in the course of training because they have never understood such things themselves.

Too much scientific research and the ignoring of natural laws have brought confusion and increased the army of incompetent teachers. The pupils are told to sing naturally, but their instructors are unnatural. Young birds learn to sing naturally from their parents by lis-

tening first and then by imitation. Years ago teachers knew little about science, but they produced most wonderful singers purely by making the pupils listen first and then imitate their masters.

A teacher must be very musical, temperamental, have a well trained voice which will meet the pupils conception of a beautiful tone. The teacher must have the ability to impart his knowledge, he must know how to teach his pupils to care for their voices and health, and be a fairly good reader of character.

Teachers should be required to pass an examination before a board composed of a few famous singers. These singer-examiners should be seated at separate tables behind screens. The examinations would thus proceed without the danger that the examiners might be influenced by ulterior motives. The examination should consist either in having the pupils of the teacher sing or, in case the teacher did not have pupils available to show their ability, in letting the teacher sing himself or examine some outside student. The fakir would be afraid to undergo such an examination and would disappear.

J. MASSELL.

New York, Oct. 28, 1914.

What Constitutes a Teacher?

To the Editor of MUSICAL AMERICA:

If Mr. Bronson of Milwaukee will read my former letter more carefully and weigh my words without prejudice he will find that he agrees with me. I am quite willing to add to my letter (in your issue of October 3) his words, "All great vocal teachers have been singers." "Yes, I sing, of course."

I have been teaching for fifty-two years. My preparation for the work was very elaborate and covered every branch of musical knowledge under the best teachers obtainable. I noted then that the best singers, pianists and organists were not always the best teachers. I discovered that the power of imparting knowledge was a distinct faculty. I began to study the art of teaching, and I have continued that study, because every new pupil is a new problem. No two voices are precisely alike and a teacher must be up to date.

It has been my fortune to be much in the company of great singers, pianists and organists. The methods by which each one has gained proficiency vary greatly (by their own statements). As a rule they owe it to some teacher who has studied their individual peculiarities. This discernment in the teacher, coupled with a broad knowledge, made for success in developing the talent which existed.

A physician may learn much from practice, but he must be qualified before he is allowed a practice. "The only way to learn to teach is to teach," is, to my mind, the rankest heresy. The woods are full of self-styled "teachers" who prey on the unsuspecting.

Respectfully,

D. W. MILLER.

Norwood, O., Nov. 3, 1914.

Most Interesting Musical Journal

To the Editor of MUSICAL AMERICA:

Received the Special Fall Issue. The various members of the Crescendo Club of Atlantic City, N. J., join in expressing appreciation, and extend congratulations to you for having sent out the most interesting and knowledge-conveying musical journal of the day.

With kind regards and continued health to continue in your work, the Uplift of Music in America,

Cordially,

J. VIRGINIA BORNSTEIN.

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FIRST CHICAGO HEARING OF ROPARTZ SYMPHONY

Coleridge-Taylor's "Bamboula" Another
Novelty Introduced by Conductor
Stock—Both Finely Played

CHICAGO, Nov. 2.—J. Guy Ropartz's Symphony No. 4 in C Major was the first of this season's important novelties to be presented at the concerts of the Chicago Symphony Orchestra. It is a composition which shows the influence of César Franck, one of whose disciples Mr. Ropartz is. He is a skilful colorist and an adept in the handling of the large orchestral apparatus, but the themes in his symphony are not always clearly defined nor sufficiently contrasted.

A rhapsodic dance, called the "Bamboula," by S. Coleridge-Taylor, also appeared as a novelty at this concert. It

has a fine sweep of simple melody and strong rhythms. It found instant favor with the audience.

Both of these pieces were played by the orchestra under Mr. Stock with superb finish.

To Hugo Kortschak, the former second concertmeister of the orchestra, was accorded the honor of appearing as the first soloist of the season. His interpretation of the Karl Goldmark Concerto in A Minor, for violin and orchestra, was characterized by clean technic and good musical taste.

A dramatic reading of Dvorak's "Othello" Overture began the program in sonorous manner.

The Century Opera Company will sing "Pagliacci" and Mme. Pavlowa and her ballet will dance at a performance in Chicago on December 18 for the benefit of the Lying-in Hospital.

PAVLOWA TOUR OPENS AT THE METROPOLITAN

Dancer's Charm as Potent as Ever—Big
Election Night Audience
Applauds Her

Toward the raising of a fund for "social service work" in connection with the babies' wards of the Post-Graduate Hospital, New York, Mme. Pavlowa, the distinguished Russian danseuse and her company performed at the Metropolitan Opera House on Tuesday evening, November 3. The great auditorium on Broadway was crowded with men and women whose enthusiasm ran quite as high as did that of those outside who applauded the election returns.

A popular program was arranged comprising "Flora's Awakening," a mythological ballet, arranged by Clus-

tin with platitudinous music by Drigo; "The Dance of To-day," in which there were exhibited the three prize-winning American popular compositions by Moore, Auracher and Jacoby, and a set of *divertissements* to music by Moniuszko, Chopin, Paderewski, Grieg, Ippolitow-Ivanow, Schubert and Rubinstein.

Mme. Pavlowa is still supreme in her art; she is the embodiment of grace and her technic approaches perfection. Her interpretation of Saint-Saëns's "Le Cygne," though not as fine as she has danced it on previous occasions in New York, won her recall after recall. The scenes and lights of "Flora's Awakening" credited to Albert Rothenstein, of London, were glaring and the color scheme hardly attractive.

Theodore Stier led an orchestra that was much more efficient than in former years in a capable manner, rough brasses being the only weak department.

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MORE CREATIVE PATRIOTISM NEEDED IN OUR MUSIC LIFE

World Upheaval Gives Public an Opportunity to Fulfill Its Function of "Producing" Native Artists, That Is, to Establish Their Reputation without Foreign Press Notices—What It Meant to Purchase the European "Stamp"

By CONSTANTIN VON STERNBERG

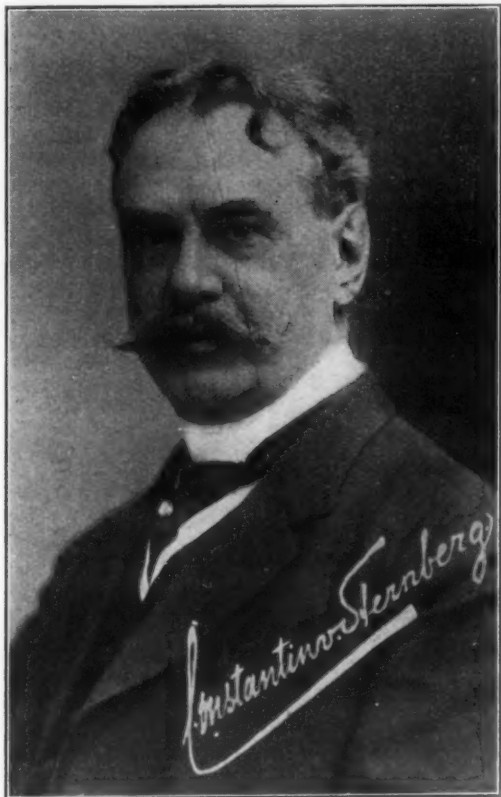
WHAT effect will the war have upon this country in a musical way? If the war induces our manufacturers, fashion dealers, etc., to produce some of the things which hitherto had to be imported, I do not see why it should not have a similar effect upon musical matters.

The European master teachers have told me time and again that some of the finest talent entrusted to their guidance comes from America; that it is usually coupled with extraordinary quickness of understanding and that the average of success with their American pupils, high as it is, could be still higher if there were more discipline in them.

Do they not work enough? Oh, yes, but not on the things prescribed to them. They will attend no lectures on any subject unless they see the immediate application to their specialty, voice or instrument, whichever it may be. And in this way they miss the general broadening which we admire so much in our European artist visitors. Still, for all that we would hear a great deal more of our native youngsters if our public were not so indifferent to them. I know, of course, that every symphony conductor here and every manager is simply overrun with requests for a hearing. Unfortunately, however, most of these aspirants are lacking in just this thoroughness and "grounding" I have in mind. They seem to think that a fairly secure technic and half a dozen of well drilled pieces are enough to launch them on the "grande carrière." After listening to a dozen of these lightweights the conductors and managers get disgusted and shut their ears to all further applicants.

Many of my own pupils (nine in the last two years) have obtained quite a number of engagements and filled them always with unquestionable, sometimes even with brilliant, success. Nevertheless, the native American artists have great difficulty in overcoming the indifference of our public toward them when they do not possess the means to purchase the European "stamp."

Is this a purchasable article in Europe? Yes, and no! To arrange for and play or sing at a concert for which every blessed ticket is given away; to give all the money for the orchestra, for the hall, for the advertising; to know in advance that all this money will be



Constantin von Sternberg, Eminent Pianist and Teacher of Philadelphia

lost and to incur this loss willingly for the sole purpose of obtaining a few more or less honest press notices, which our public takes as a verdict of all Europe—is this not an indirect purchasing of the "stamp"? It may be beautified by the euphemism "investment," but if so it is made solely to gain the attention of our American audiences, who seem to rely more on the opinion of Europe's older civilization than upon their own judgment, although they have now for

nearly a century heard the very best music and the greatest artists that Europe produced and should by this time have surely acquired a standard of measuring the merits of an artist.

Are we unpatriotic in this respect? Well, there is a distinction between defensive and creative patriotism. Woe to the foreigner who dislikes anything here, even if it be something we dislike just as much. He will not have to wait long for our defensive patriotism. But when it comes to recognize our native genius or talent, to aid and foster it into maturity and fruition—and this is creative patriotism—we are not nearly as quick to act. I am not forgetting the few noble hearted men and women that have given monetary assistance to young students of painting and music. I honor them! But when the studies are ended, as far as study in art can ever "end"; when the struggle for opportunities begins; when money is needed for printing, managers, advertising and the thousand and one other things that ease the artist's path to a public career—the monetary aid usually stops, stops sometimes even with the noble exceptions to which I have referred. Some people who would not hesitate to set up a young man in the hardware or grocery business, would not devote a lesser amount to help a young man into an artistic career.

Need for Fair Play

I hope with all my heart that the present war will have an influence upon these matters. You must not think that I consider the great European artists unnecessary to us. Nothing could be further from my mind! We have a right to call Mme. Galski our Galski, to speak of our Caruso, our Hofmann, our Kreisler; they belong to us as well as to Europe, because they belong to the world. But such phenomenal artists are very rare. We can count them on our fingers. As for the majority of the imported artists, we could match and often outmatch them with our native talent if the public would grant them fair play—but it does not. A prominent manager expressed the same view only a few days ago, with great regret.

In this respect the ill wind that shakes Europe to its very foundations just now may blow us some good. To our public it gives the opportunity of a lifetime to show itself able to estimate an artistic talent; if I may put it that way—to "produce" an artist, to establish his or her reputation without the aid of European press notices and to demonstrate that our patriotism is not merely defensive but also—in the truest sense—creative.

Recital Introduces New Vocal Director in Stanton, Va.

STANTON, VA., Nov. 7.—Maryon Burleigh Martin, who has taken the position of director of the vocal department at Mary Baldwin Seminary, gave a joint recital with Catherine Bell, pianist, at the seminary recently. Features of the program were Miss Martin's sixteenth century songs in costume. Abbie R. Wyman officiated as accompanist. Miss Martin is rehearsing the large choral class for Sullivan's "Sorcerer," to be produced after Christmas.

"Oratorio Artists" Delight Hearers in Rockford, Ill.

ROCKFORD, ILL., Nov. 7.—The Oratorio Artists, including Reed Miller, tenor; Frederick Wheeler, baritone; Marie Stoddard, soprano, and Nevada Van der

Veer, contralto, with Blanche Barbot, pianist, gave a delightful concert for the Rockford Lyceum Association on October 24. At the Rockford Mendelssohn Club's concert on October 22 a miscellaneous program was given by Sigfried Sandeen, Leola Arnold, Mrs. Watts, Grace Curtis, Eloise Spoor Morgan, Mrs. Charles Reitsch and Marian Ralston.

H. F.

CYCLE EVENINGS IN BOSTON

Stephen Townsend Presents Gifted Singers in Varied Works

BOSTON, Oct. 31.—Steinert Hall was well filled on Wednesday and Thursday evenings when Stephen Townsend presented a series of attractive song cycles. On Wednesday evening Mr. Townsend offered "Dorothy's Wedding Day," by H. Lane Wilson, sung by Mildred Green, Flora Ramsey, Earl Bellis and Dr. Fred G. Salisbury; "The Little Sunbonnet," by Lohr, sung by Marion Raeburn Smith, Alice Reece, Walter Hancock and John Pierce; Leoni's "Fairy Dreams," sung by Mildred White, Anna Musgrove Adams, Thomas Lumb and Russell Hemenway, and Bruno Huhn's "The Divan," given by Margaret Alexander, Jeanne Hunter Tanner, Frederick Kennedy and E. Perry Haskell. Allen Newhall sang effectively "Celeste Aida."

On the following evening the program included Arthur Whiting's "Floriana," sung by Bernice Keach, Ethel Keach Ferrin, Walter Bruton and Frank B. Morrow. Bernice Taft gave a finished performance of "Hear Ye, Israel." Liza Lehmann's cycle, "Parody Pie," was sung by Mabel Woolsey, Edith Weyer Wilson, Harrison Burrill and George Dane, and "The Morning of the Year," by Cadman, by Hazel Mack Glines, Jessie Nute, Everett S. Glines and Roberts Lunger. Blanche Maguire was also heard in the "Tannhäuser" aria, "O Hall of Song."

The cycles were delivered with authority and a high degree of musicianship. Particular mention should be made of the diction. The quartets throughout were smooth and in good tonal balance, and the individual singers were competent in their various solos.

W. H. L.

Flonzaley Quartet Arrives for Eighth American Tour

The members of the Flonzaley Quartet have arrived from Europe for their eighth American tour. Loudon Charlton, the quartet's manager, states that the subscription for the New York series is larger than ever before, while the bookings throughout the country will keep the organization in America until the close of the season. The quartet's first concert will be given in Aeolian Hall, New York, December 7.

More than 115,000 paid admissions is given as the record of the first six weeks' English opera at the Century this season.

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SAN ANTONIO, TEX., Nov. 4.—Musical events are crowding thick and fast on increasingly appreciative audiences in San Antonio. The first visiting artist's concert of the year was given Monday evening by Oscar Seagle, under the local management of Oscar Fox. The baritone charmed his large audience and carried it with him through rapidly changing musical moods. Frank Bibb played fascinating accompaniments and gave three solos in a delightful manner. This was Mr. Fox's debut as a local manager and he was heartily congratulated on his success. He has announced that he will bring none but American artists to San Antonio.

The Liederkranz has just given the first of a series of entertainments for

other local German singing organizations that are designed to awaken deeper interest in the State Sängerkunst to be held here in 1916.

The San Antonio Symphony Orchestra has been organized with fifty instruments and will give its second concert of the season on the 12th, with Rose Brack assisting in vocal solos and Octavia Bullis in harp solos.

Hazel Cain, violinist, and Maidia Davis, reader, both of San Antonio, are making concert tours of the States.

The Oratorio Society is being successfully launched, with many of the leading business men of the city lending active assistance. The chorus now consists of about 300 voices and is being trained by H. W. B. Barnes. It will sing "The Messiah" just before Christmas and will also give a mid-Winter festival.

John M. Steinfeldt and the Orpheus Quartet gave a delightful musical evening at the Travis Club Tuesday. Mr. Steinfeldt playing two of his own compositions. The Quartet, which made its initial appearance, is composed of Mrs. L. L. Marks, soprano; Mrs. Ernest Scrivener, contralto; Charles Lee, tenor, and Gilbert Schramm, basso. C. D. M.

Felice Lyne is of French descent on her mother's side and of Cornish descent through her father, but it is 250 years since her Cornish ancestors landed in this country.

MATZENAUER MAKES HER DÉBUT IN CHICAGO

Appears in Recital with Ferrari-Fontana—Praise for Their Singing
But Not for Their Program

CHICAGO, Nov. 2.—Artists who have only a fleeting knowledge of Chicago's musical public often make mistakes in arranging their programs. This was the case with Margarete Matzenauer, the dramatic mezzo-soprano from the Metropolitan Opera House of New York, and her husband, Eduardo Ferrari-Fontana, tenor.

Yesterday afternoon they were heard at their first concert in this city at the Blackstone Theater and presented a program which, except for the operatic selections upon it, was of very inconsequential character. Such Italian songs as Mr. Ferrari-Fontana put forth by Buzzi-Peccia, Tirindelli and Pini-Corsi and the American group which Mme. Matzenauer sang disclosed that Italy can rival America in the production of poor song material. That these two celebrated singers should omit the classic German, or newer French or Russian songs from their program seems strange. Mme. Matzenauer's voice is an organ of luscious quality, of wide range, high

enough to negotiate with ease such arias as "Ritorno Vincitor," from Verdi's "Aida," and "Vissi d'Arte," from Puccini's "Tosca"—a voice which is especially expressive and excellently trained.

Mr. Ferrari-Fontana's singing of the aria from "Forza del Destino," by Verdi, also disclosed artistic qualities of high order and a voice of rich and sympathetic quality. The Italian songs which he chose for his second group were not worthy of an artist who has established a reputation for his singing of Wagner's *Tristan*.

The two also made a mistake in their accompanist, Ralph Mason Hix, who did not give them very much support.

A large and discriminating audience greeted the singers. M. R.

The war caused the Bayreuth Festival authorities to forfeit \$100,000 for unused tickets, but most of that sum will be turned over to the Red Cross Fund by permission of the ticket holders.

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Manchester (England) Guardian:—

"The best feature of the 'Cavalleria' was the *Santuzza* of Miss Bettina Freeman. The difficulty of this opera is to keep up the appearance of pretending that rank Sicilian passion of the piece, 'torn to shreds long ago,' is still a whole garment. Miss Freeman succeeded in doing that, and played *Santuzza* with all the fire and passion of the first performances of this opera, which so startled the theatre-goers of twenty years ago."



(c) Mishkin
Miss Freeman as "Santuzza"

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Claude Cunningham Witness of Bomb Throwing in Paris

**Eminent Baritone Returns from
War Center with Thrilling Story
of his Experiences—His Train
Crossed Mined Bridges**

CLAUDE CUNNINGHAM, the popular American baritone, who, as previously told in *MUSICAL AMERICA*, was spending the Summer in Switzerland with Mrs. Cunningham and a party of Americans when the European war broke out, returned recently with a remarkable and interesting story of his experiences abroad.

"I had expected to remain in Switzerland for the Winter sports, justly popular over there and fortunately increasing in interest in America, but because of my familiarity with the situation and my knowledge of the French language I was asked to be a 'colony leader' across the Continent on the special American train," said Mr. Cunningham. And let me say here that the arrangements for the transportation of Americans, not only out of Switzerland, but out of France also, were in every respect superior to those of any other nation.

"I was an eye-witness to the bomb-throwing in Paris, i. e., the one on September 2, and I heard many of the others and saw all of the aeroplanes that dropped them. On the evening of September 2, at the head of Rue de Hanovre I heard the whirr of an aeroplane, which I at once recognized as German. It was maneuvering rather close to the tops of the buildings, so close, indeed, as to enable me, with the aid of my glasses, to see two men in it. The next thing I heard or saw was the explosion of a bomb perilously near me, then a second explosion nearer still, but I could not precisely locate them. Suddenly I saw, not more than 200 feet in front of me, a black streak in the air and immediately came the horrible crash.

"After the blinding effect had passed, the first thing I saw was the elderly woman, a vendor of sundries, then the girl and the young boy who had been wounded. The only other damage done was some shattering of glass in shop windows.

"The most remarkable thing about the whole episode was the reply of small guns. The volleys of shots that pursued the aeroplane sounded like the applause after the last act of a successful new play—so much so, indeed, that a lady said to me afterwards, 'But what was the applause for?'

"En route from Paris to London, via Dieppe, two wounded soldiers, one an English surgeon, were put aboard our train. When I enquired of the surgeon how he happened to be wounded he explained that the Germans had found him on the field attending the wounded after a battle and had run his right wrist through with a bayonet in order to prevent him from rendering relief.

"We smelled powder every minute we were in the territory near Amiens and I have often wondered why the authorities ever allowed us to use the railway in that perilous region. We were obliged to wait for a signal from the military engineers, who had planted explo-



Claude Cunningham, the American Baritone, and Mrs. Cunningham Aboard the "Mauretania"

sives at every bridge over which we passed, before we could proceed.

"When we arrived in London we were surprised to find that there were no evidences whatever of war. With the exception of a few extra flags and an unusual abundance of patriotic airs played by the orchestras in the restaurants and the increased crying of newspapers in the streets, one would never suspect that England was in a state of war."

Omaha Notables in "Toy" Symphony as Banquet Postlude

OMAHA, Oct. 30.—Following the second annual banquet of the Clef Club the guests were metamorphosed into an impromptu symphony orchestra (*sans audience*), giving two wonderfully impressive performances of a "Toy" Symphony under the baton of Chairman Simms. With such personages as August Borglum, the dignified critic of the *World-Herald*, and Sigmund Landsberg, composer, among the cuckoos; Mabelle Crawford Welpton and Mary Munchoff among the nightingales, and Henrietta Rees and Grace Hancock among the triangles the affairs was screechingly funny. E. L. W.

Harriet Scholder among Wolfsohn Artists

After winning much praise last season both for her Æolian Hall recital in New York and also as soloist in several Southern May festivals, Harriet Scholder, the gifted young pianist, will concertize again this season under the management of the Wolfsohn Bureau. She will give a recital at Æolian Hall, New York, on January 26.

St. Paul Singers in "Creation"

ST. PAUL, Nov. 2.—A performance of Haydn's "Creation" on Wednesday night exploited local talent in a creditable manner and afforded pleasure to an audience of a thousand or more. The chorus numbered one hundred voices and was directed by J. F. Hartz. Accompani-

ments were furnished by Bessie Godkin, pianist, and G. A. Thornton, organist. The soloists were Alma Peterson, soprano; Francis Rosenthal, bass, both of St. Paul, and Harry Anderson, tenor, of Minneapolis. Miss Peterson sang the parts assigned to *Gabriel* in good tone and traditional style. Her distinct enunciation was conspicuous. Mr. Rosenthal and Mr. Anderson sang with full appreciation of the dramatic and descriptive elements in their music. F. L. C. B.

Many Recalls for Julia Claussen with Chorus in Portland, Ore.

PORTLAND, ORE., Oct. 26.—The Heilig Theater was packed for the first concert of the Apollo Club. Mme. Julia Claussen was the soloist and seldom has an artist made a greater success than was achieved by this truly magnificent singer. She was recalled again and again. The work of the chorus was most gratifying. William Boyer proved a conductor of exceptional skill and to him belongs much credit. Edgar E. Coursen was a sympathetic accompanist. H. C.

Mme. Gadske Opens Club Concert Series in Wheeling, W. Va.

WHEELING, W. VA., Nov. 2.—Before an audience which occupied every seat in the Court Theater Johanna Gadske opened the second season of the University Club series on October 30. Mme. Gadske's program was admirably chosen and was received with vociferous applause. Her Wagnerian offerings were hailed with unalloyed delight. Walter G. Chambury, who accompanied Mme. Gadske, contributed numbers by Chopin and Liszt.

Historical Recitals by Sinsheimer

Enlarging his concert work this season, Bernard Sinsheimer, the New York violinist, will give a series of "historical recitals" beginning in New Rochelle on November 10. The series includes appearances in Pelham, Yonkers and Bronxville with Dorothy Lawton, the English pianist, and in Mamaroneck and Springfield, with Isabel Starr. Mr. Sinsheimer has arranged his programs so that they

shall be truly comprehensive, ranging from the old Italian violinist-composers, Nardini, Veracini, etc., through the classics and romanticists to the American, Cecil Burleigh, whose "Ascension" Sonata he will present.

Good Work in Denver

Paul Clarke Stauffer, director of the New Denver Conservatory of Music, is doing fine work, especially in connection with the Thursday Musical Club of his city. This club holds meetings at which valuable papers on musical matters are read. At a recent meeting Mrs. Dier read a paper which consisted of a résumé of current musical events taken from the columns of *MUSICAL AMERICA*, in which she also took occasion to compliment Mr. Freund's loyal stand for a more considerate attitude to our own teachers and musicians.

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NEW MUSIC—VOCAL AND INSTRUMENTAL

REGINALD LINDSEY SWEET, an American composer, has published in Berlin through Ries & Erler a set of six songs for a solo voice with piano accompaniment.* Mr. Sweet has chosen Heine poems, some of which have been set to music by musicians of another day.

Mr. Sweet has dubbed his songs "Sechs Ernste Lieder (Six Serious Songs)", and one cannot dispute his description of them as "serious." They are serious in style and in manner.

Praise is due Mr. Sweet for his uncompromising attitude in an age when a young and little-known American has but one chance in a million of having a "serious" song sung. Yet it would seem that a more natural method of expressing himself would have helped him. "Die blauen Veilchen der Aeuegelein" and "In meiner Brust, da sitzt ein Weh" are the best of the six. In both of these Mr. Sweet's design is clear and not overwrought and his inspiration seems to have been more spontaneous than in the others. "Warum sind denn die Rosen so blass" has moments of real merit, but it is hardly as important as it looks on paper.

On the other hand, there is much in the songs to deplore. There is present, for instance, that desire to be different which afflicts so many of our gifted native composers. Mr. Sweet is gifted, and that he has studied the technique of composition his work shows most convincingly. But he needs experience. His style is at present a modern German and French mixture, at any rate from the harmonic standpoint, but it cannot fail to clarify itself if the talent of which the songs give evidence is really one that will grow.

The piano parts—which in these songs are the main consideration—are difficult of execution. There is nothing to be said of the voice parts, other than that they are characteristic of a certain unvoiced idiom which young composers prize highly, perhaps because it is despised of singers.

*"SECHS ERNSTE LIEDER" (SIX SERIOUS SONGS). "WARUM SIND DENN DIE ROSEN SO BLASS," "ZUM FOLTERABEND," "ICH HAB EUCH IM BESTEN JULI VERLASSEN," "DIE BLAUEN VEILCHEN DER AEUEGELEIN," "IN MEINER BRUST, DA SITZT EIN WEH," "JA, DU BIST ELENDE, UND ICH GROLLE NICHT." For a Solo Voice with Piano Accompaniment. By Reginald Lindsey Sweet, op. 7. Published by Ries & Erler, Berlin. Price 50 cents each.

THE Oliver Ditson Company issues Louis Victor Saar's new "Rose Immortal" and two songs by William Stickles, "Expectancy" and "Thoughts of You."† Mr. Saar's song is in his characteristic manner.

Mr. Stickles, with these two songs, has added to his reputation. He is a gifted musician with a distinct melodic gift.

"Expectancy" is a brilliant concert song, built on a series of arpeggios which give the melody quite the proper support. It has a rousing climax. It is dedicated to Mme. Galski. In "Thoughts of You" Mr. Stickles has written a simple, lovely piece essentially German in its inflections. There is much to admire in its simple lines. The accompaniment has been constructed with all possible care. Both songs are published in two keys, high and low.

W. RHYS-HERBERT has added to his list another operetta, for juvenile voices, called "In a Flower Garden." It is issued by J. Fischer & Bro., New York.‡

In writing pieces such as this it is, of course, necessary to work within limitations; simple music only will answer the purposes. Mr. Rhys-Herbert, whose operetta "Sylvia" is the most successful of all operettas of this type, accordingly gives us just what is needed for making a good performance readily possible. In the choral writing, which is two-part and unison, Mr. Rhys-Herbert has handled his material well as he has also in the solo songs which are extremely natural and singable.

The text by Edith M. Burrows is agreeable.

A "JAPANESE LULLABY," by Gertrude Ross, the Los Angeles composer,§ several of whose songs were reviewed in these columns recently, is a fine essay along lines that are always interesting. Mrs. Ross has informed the present writer that the opening measures of her song are really Japanese, and that they were taken down by her when she heard a Japanese playing them on the *samisen*. Working out this fragment of melody, Mrs. Ross has written an admirable song, truly exotic in coloring. It is for a low contralto voice, ending on low A.

Charming from a purely melodic standpoint is the same composer's setting of Eugene Field's "Wynken and Blynken and Nod," while her sacred song, "God is Spirit," though somewhat uneven, has praiseworthy features.

"**A**PRIL" is the title of a little song by Haviland Wessells to a poem by Louis Untermeyer.|| There is a

§"ROSE IMMORTAL." Song by Louis Victor Saar. Price 50 cents. "EXPECTANCY," "THOUGHTS OF YOU." Two Songs for a Solo Voice with Piano Accompaniment. By William Stickles. Price 50 and 40 cents respectively. Published by the Oliver Ditson Company, Boston, Mass.

‡"IN A FLOWER GARDEN." Cantata for Juvenile Voices with Piano Accompaniment. By W. Rhys-Herbert. Published by J. Fischer & Bro., New York. Price 75 cents net.

§"JAPANESE LULLABY." Song for a Low Voice. "WYNKEN AND BLYNKEN AND NOD." Song for a Medium Voice. "GOD IS SPIRIT." Sacred Song for Medium Voice. By Gertrude Ross. Published by R. W. Heffelfinger, Los Angeles, Cal.

||"APRIL." Song for a Solo Voice with Piano Accompaniment. By Haviland Wessells. Published by The Melodie Shop, Peekskill, N. Y. Price 50 cents.

melodic fluency in it that merits some praise, but the writing is amateurish and needs a careful revision. A. W. K.

RECENT issues by Boosey and Company include a number of songs of lighter genre.|| S. Coleridge-Taylor is represented by "The Rainbow-Child" and Ivor Novello has a brilliant waltz song named "Carnival Time," based on his own words. "Ninetta" is A. Herbert Brewer's contribution to the list. It is similar in character to Mr. Novello's festive ballad, "A Heart From Kerry," by Edward Beverley, is in popular vein. Liza Lehmann has found Longfellow's "The Weathercock" the inspiration of a charming song. Wilfred Sanderson's "A Dream Song" and W. H. Squire's "In an Old Fashioned Town," also appear. The list concludes with mention of Francis Dorel's "The Garden of Your Heart." These songs are each published in various keys.

F. FLAXINGTON HARKER has written six elementary pieces for the piano, published by the Boston Music Company.** They are given the usual fanciful titles: "The Woodpecker," "The Fairies' Dance," "The Old Mill Wheel," "In the Swing," "Mountain Sprites" and "The Hunter's Horn." They are suitable for first year students and rather above the average in content. The fingering and phrasing carefully done. B. R.

**NEW SONGS FOR A SOLO VOICE WITH PIANO ACCOMPANIMENT. Published by Boosey and Company, New York and London. Price 60 cents net each.

***"SIX EASY WOODLAND SKETCHES." For the Piano. By F. Flaxington Harker, op. 21. Published by the Boston Music Company, Boston, Mass. Price 60 cents net.

Carl V. Lachmund and Children in Novel Program at Yonkers, N. Y.

Styled as "An Evening of Music" was the entertainment given by Carl V. Lachmund at Elks' Hall, Yonkers, on Friday evening, October 30. Mr. Lachmund, who recently returned East after a two years' stay in Portland, Ore., presented on this occasion his son and daughter, Arnaud F. and Marjorie Gleyre Lachmund, pianists, and his little

daughter, Anita, who has distinguished herself as a *danseuse*.

In the interesting program Mr. Lachmund, Jr., played compositions by Liszt, Rachmaninoff and Chaminade, and Miss Lachmund works by Chopin, Liszt and her father. Miss Anita won favor for her interpretations of such pieces as Grieg's "An den Frühling," a Scharwenka "Serenata," Godard's "En Courant" and "Anita's Dance," especially composed for her by Sarah A. Hadley. Mr. Lachmund was heard in a short talk entitled "Five Minutes with Liszt," in which he told some anecdotes and personal recollections of the famous Hungarian master from the days when he studied with him at Weimar.

Worth of American Training Shown in Opening Boise Recital

BOISE, IDA., Oct. 24.—The initial concert of the season was given in Bishop Tuttle Hall last Friday evening before a fair sized house, when Mable Murphy, pianist, and LaVerne McCrum, soprano, gave a joint recital. Miss Murphy, who has just returned from Europe, where she has been studying with Howard Wells, possesses a clean-cut technique and played to advantage in Leschetizky's Intermezzo in octaves and the McDowell Etude. Miss McCrum, who is a graduate of the New England Conservatory, possesses a lyric soprano voice and knows how to use it. Perhaps her strongest numbers were a group of Schubert's songs, which she sang with sound musicianship. She was also heard in numbers by Chadwick, Henschel and Bizet. Miss McCrum proved beyond a doubt that the singer "educated in America" can meet the highest test. Mrs. R. S. Adams proved a satisfactory accompanist. O. C. J.

Four Artists in Woman's Club Concert at Derby, Conn.

DERBY, CONN., Oct. 24.—The concert given here at the Methodist Church last evening under the auspices of the Woman's Club presented Mrs. Frederick S. Wardwell, soprano; Mrs. Lealia Joel Hulse, contralto; John Barnes Wells, tenor, and William Simmons, baritone, in an admirable program, the soprano giving the Bemberg "Joan of Arc" air, Mme. Hulse two songs by William A. Fisher and Waltham, Mr. Wells two of his own songs and Mr. Simmons scoring in the "Eri Yu" aria from Verdi's "Masked Ball." The four singers united in a highly creditable presentation of Liza Lehmann's cycle "In a Persian Garden." Lorenzo Pratt Oviatt was the accompanist.

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GRAHAM MARR

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W. J. Henderson, N. Y. Sun, Oct. 11, 1914—Possibly the unexpected performance of the week was Graham Marr's Herald. It is not often the case that the King's announcer is the best sung part in "Lohengrin," though the writer recalls a Bayreuth performance in which such was the case. Mr. Marr sang it well enough to make experienced hearers wish he were put forward oftener in larger roles.

MUSICAL AMERICA, Oct. 10, 1914—... and Mr. Marr proved himself a better Herald than we have heard at the Metropolitan in some time.

N. Y. Sun, Oct. 7, 1914—But Graham Marr's Herald was after all the closest approach to the standard of the work. In voice and style it was worthy of real praise.

N. Y. Times, Oct. 7, 1914—... and Graham Marr as the Herald stood out in excellence, since in their respective roles they could be judged with the strictest standards and not be found wanting. In particular, the newcomer, Graham Marr, made his usually unimportant rôle a strong feature of the performance.

N. Y. Evening Sun, Oct. 7, 1914—Graham Marr, too, was the best Herald ever heard in New York. This young American, who had sung Tell and Germont, was born in Shamokin, Pa., and educated at Princeton and Columbia. As some one said, Marr and Kingston made "two coal miners" in the cast.

N. Y. Evening Sun—Without any flourishing of trumpets, an English baritone, Graham Marr, made his debut in the title rôle of "William Tell" last evening. He was the fourteenth newcomer in as many days. His voice of nobility and power reinforced the great tríos with Orville Harrold and Henry Weldon, while his magnificent diction was a delight to hear. If the London Quilman company has any more idle singers who can enunciate the opera texts like this man, they should be welcome on the American stage.

Sylvester Rawling, N. Y. Evening World, Oct. 7, 1914—... Graham Marr was the best Herald we have had in New York in many a year.

N. Y. Press, Oct. 7, 1914—In Graham Marr who appeared for the first time in the title part of William Tell, replacing Kreidler, the Century forces have a new bulwark among the ranks of baritones. As the Royal Herald Marr last night more than fulfilled the promise he gave last week. His singing makes a joy of listening to English, and his stage presence is quietly authoritative.

N. Y. World, Oct. 7, 1914—Graham Marr disclosed a voice of much power and pleasing quality in the rôle of the Herald.

N. Y. American, Oct. 7, 1914—One of the pleasant surprises of the evening was Mr. Marr's performance of the Herald.

N. Y. Morning Telegraph, Oct. 7, 1914—Mr. Graham Marr... gave the grace and power of a really fine voice to the Herald. Vocally he was far from being like other interpreters of the same rôle, a mere secondary edition.



Photo copyright, Thompson, London

BAUER IN RECITAL OF THE THREE "B'S"

Bach, Beethoven and Brahms on
His Superbly Played New
York Program

Harold Bauer gave his first New York recital of the season in Æolian Hall last Saturday afternoon. The house was completely filled, though the pianist's program was not of the variety commonly supposed to lure the populace. It offered in turn Bach, Beethoven and Brahms, and then reverted to Beethoven and Bach. Not even in his encores did Mr. Bauer step out of the trinity of B's.

Mr. Bauer began with the Toccata and Fugue in C Minor, after which there was the Beethoven Sonata, op. 78. Brahms's "Handel Variations" followed, and the recapitulation of B's brought the two-part Inventions in B flat and in F; the three-part ones in F Minor, B flat, G Minor, A, and B Minor; and, to conclude, the Sonata, op. 110. For extras there were Brahms's B Minor Capriccio and a Beethoven minuet.

So often and so earnestly has Mr. Bauer been praised in these columns for the breadth, the loftiness, the exalted beauty of his art that detailed reiteration at present seems almost superfluous. He has reached heights to-day that few may hope to attain and none to transcend. He is an embodiment of far-reaching idealism, of superlative fineness, of artistic sensibilities based on a rare nobility of spiritual perception, of versatility and virtuosity in their most precious sense. The glow of communicative emotional warmth vitalizes his every interpretation—the emotion of a fine fibered spirit and a potent intellect—and his sensitiveness to essentials of style is exquisitely keen.

So it comes that Mr. Bauer is enabled to present a program of this kind with such amazing variety and certainty of effect. His resourcefulness in communicating such results was to be noted in his broadly conceived and signally poetic delivery of the two sonatas of Beethoven, and in the Bach Inventions as contrasted with the Brahms Variations. These last were imposingly played, but not even Mr. Bauer could make more than a small portion of them interesting.

But the Bach was unforgettable. The proclamation of the C Minor Fugue was superbly eloquent and full-throated; the "Inventions"—generally reserved these days for the class room and studio—were stunning in diversity of poetic effect, color and clarity. There is probably no pianist living more skilled in manipulating the glistening threads of such contrapuntal webs as these or the fugue in the second of the Beethoven sonatas. H. F. P.

MOZART SOCIETY CONCERT

Anna Case, George Dostal and Charles
Gilbert Spross the Artists

The opening concert for the sixth season of the New York Mozart Society took place Saturday afternoon, November 7, at the Hotel Astor.

The artists participating were Miss Anna Case, of the Metropolitan Opera House; George Dostal, tenor, and Charles Gilbert Spross, pianist.

Miss Case interpreted perfectly several German songs, including such composers as Brahms, Rubinstein and Schumann, and substituted for one number Mr. Spross's "The World in June." "Ah non Credea" from Bellini's now seldom heard "Sonnambula" and the aria from "Louise" were two operatic numbers which created enthusiastic appreciation. Mr. Dostal sang several operatic arias and a group of English songs. Mr. Spross not only accompanied with perfect sympathy but also gave several solo numbers.

Mme. Frances Alda will appear at the next Mozart concert to be given on December 5. A. S.



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New York Tribune

Recital at Æolian Hall Stirs Enthusiasm

Miss Florence Hinkle, whose position in the concert world is of the first rank, gave a song recital yesterday afternoon in Æolian Hall before a large and enthusiastic audience. Miss Hinkle's programme was a varied one, opening with Da Capua's "Dal sen del Caro Sposo," and continuing with groups of German, French and Italian songs.

In these days of half cultivated voices and half understood interpretations the presence of a singer of Miss Hinkle's authority and art is a welcome relief to the enforced concertgoer.

Her mastery of legato was most evident in her Italian numbers, but it was in the German lieder that she was perhaps most successful. Her singing of Richard Strauss's "Schlagende Herzen" was in particular exquisitely done.

The Germany of that song is far removed indeed from the spirit that is now darkening the Belgian plains, and the singer yesterday brought out the melancholy contrast.

The French songs Miss Hinkle gave with feeling, especially Goring Thomas's "Le Baiser." When all is said and done he must be a cavalier who will find fault with Miss Hinkle's art. It is an art that is well grounded and sincere; she has at her command a mastery of technique that is rare upon the concert stage, and her voice itself is one of great purity and one which she knows well how to color. Her appearances are always evocative of pleasure.

New York Herald

ENCORES FOR MISS HINKLE

Her Excellent Singing Earns Hearty Applause in Æolian Hall

By excellent singing at yesterday afternoon's recital in Æolian Hall Miss Florence Hinkle added to the favorable opinion which she had enjoyed in the past. Intelligence was displayed in her interpretations and her singing was satisfying in phrasing and tone production.

Her programme was ambitious and catholic, beginning with some old Italian and French arias, among which the "Amor che cieco sei" was delivered with much feeling, and Monsigny's "Il regardait mon bouquet" was sung delightfully. In the following Schubert songs "Auf dem Wasser zu Singen" was marked by charm and contrast. French, Italian and English songs ended the list, the singing of which earned hearty applause and demands for encores.

New York Sun

Florence Hinkle, soprano, gave a song recital yesterday afternoon in Æolian Hall. Miss Hinkle is well and favorably known to all local concertgoers. Her song recitals, which have not been numerous, have given much pleasure and she has done well to accept what was a public invitation to be more frequently heard in this form of entertainment.

Her programme yesterday was well arranged, albeit there was some want of venturesome spirit in the German department, which was of songs chiefly old. The third group, consisting of French songs by Fauré, Debussy and Goring Thomas, and one Italian by Leoncavallo, was very agreeable. Her singing was interesting, and this is something worth noting. There are many who can sing remarkably well, but who cannot interest their hearers. Miss Hinkle has distinct charm and it publishes a personality.

New York Post

Miss Florence Hinkle, a much admired local singer, gave a recital at Æolian Hall yesterday afternoon, which ranged from old Italian to modern American songs. Her voice is of lovely quality, and she evinces more warmth and feeling than the average high soprano. Among the songs that she sang especially well were an unfamiliar and lovely one by Schumann, "Meine Rose," a pretty "Wiegenlied" by Hans Hermann with a captivating refrain, two French popular songs, and Goring Thomas's "Le Baiser." The latter showed a dramatic feeling in Miss Hinkle which was rather unexpected. "Jardin d'Amour" and "Les trois princesses," the French chansons, were interestingly harmonized in most modern fashion, the contrast with the simple tunes being very attractive, even if somewhat illegitimate. Much applause from a good-sized audience rewarded Miss Hinkle for her singing.

New York Press

MISS HINKLE, SOPRANO, IN HER BEST RECITAL

For Two Hours She Charms Æolian Hall Audience—Flowers Piled High

The song recital given by Florence Hinkle, soprano, yesterday afternoon in Æolian Hall was more than one of the best recitals heard on that platform in a long time. It was the best recital ever given by Miss Hinkle. She held her audience charmed for nearly two hours. It was only after several encores that she was permitted to gather up the flowers piled high on the piano and make her last bow.

It was in the second group of songs that Miss Hinkle demonstrated her rarely

smooth, sweet high notes, a deft handling of rapid passages and a legato which was wonderfully simple and effective. The first of the group, "Du bist die Ruh," by Schubert, could have had no more reposeful rendering, and in the melodious, swinging passages of "Auf dem Wasser zu Singen" there was an irresistible lilt-ing quality of voice.

New York Evening Telegram

Curiously enough, Miss Florence Hinkle in her song recital in Æolian Hall not only resembled Mme. Melba in appearance, but in the purity and freshness of her voice. She sang some old favorites like "Du bist die Ruh" with exquisite skill, and added a number of novelties to the manifest pleasure of her listeners.

New York Evening World

Florence Hinkle was heard in a song recital at Æolian Hall yesterday afternoon. Her captivating voice was at its best, and that means much. Her programme of Italian, French and German songs included Richard Strauss's "Schlagende Herzen" and Da Capua's "Dal sen del Caro Sposo." The audience was large and Miss Hinkle honorably won the applause she got.

New York Globe

Miss Florence Hinkle, a concert soprano who has of late years been winning laurels of praise with a rapidity almost dangerous, gave a song recital in Æolian Hall yesterday afternoon in the presence of an audience decidedly friendly. The purity and sweetness of Miss Hinkle's voice has commended it to local concert goers and her singing is marked by care and taste. In such a song as Schubert's "Auf dem Wasser zu Singen" Miss Hinkle was heard to particular advantage, for there her best qualities were displayed effectively.

New York Evening Sun

In bright matinee array, Florence Hinkle sang to a critical house yesterday afternoon at Æolian Hall. The soprano, who has won the honor of a tour with the Boston Symphony this season, faced the ordeal of a solo recital in a superb gown of creamy chiffon velvet, with a picture hat that almost hid her face from view. She was in excellent voice, which is only saying that few native artists bring a more complete natural equipment to the delivery of varied songs.

Hinkle has the velvet of tone as well as toilette. Her Schubert "Du bist die Ruh" could hardly have been infused with more fitting delicacy and reposeful charm.

New York American

After having earned success as a leading oratorio singer, Miss Florence Hinkle has changed her field of endeavor, and yesterday afternoon at Æolian Hall appeared as an interpreter of songs. She was well received by a large audience. Her programme was divided into four groups, in the presentation of which she illustrated her versatility vocally and linguistically.

Her English songs were especially charming for clear enunciation of the texts, though that quality was noticeable also in the Italian, German and French numbers. Two "chansons populaires" by Villermoz were heartily received, and a collection of German lieder was presented with understanding and taste.

New York Times

A Beautiful Voice and Style Displayed in Æolian Hall

It was good to recognize in the singing of Miss Florence Hinkle, who gave a song recital in Æolian Hall yesterday afternoon, all the rare beauty of voice, all the admirable technical control, all the intelligence and genuinely musical feeling that have hitherto won high praise for her singing. There were also to be noted a greater freedom and spontaneity of expression; and there was especially a gain in her understanding and interpretations of French songs, as well as in her French diction. Her French group was in truth charmingly sung.

New York Evening Mail

At Æolian Hall Florence Hinkle presented a chronological list of songs in German, English, French and Italian. Nearly every number on the programme had some interest, whether of skill in interpretation or of novelty in composition. With the established classics of Schubert and Schumann were mingled the dainty fancies of old Italian and French composers and little known works of Strauss, Hermann and Leoncavallo.

Miss Hinkle's best singing was done in "Le Baiser," by Goring Thomas, but from the creative standpoint two songs of Villermoz, "Jardin d'Amour" and "Les Trois Princesses," were of far greater importance. "Life and Death," by Samuel Coleridge-Taylor, introduced last week by John McCormack, again made a deep impression, as did Fauré's "L'Oasis."

Such singers as Miss Hinkle are welcome recitalists if only for their intelligent taste in the manner and matter of their interpretations.

Wolfsohn Musical Bureau, 1 West 34th Street, New York

IN NEW YORK MUSIC SCHOOLS AND STUDIOS

Sergei Klibansky, teacher of singing, will give the first of his pupils' musicales for the present season at Chickering Hall, Lord & Taylor's. These recitals, including the musicales at which American programs will be given, will continue throughout the season. Among the pupils of the Klibansky studio who will be heard professionally this season are Miss Newton Soper, contralto, who is to be soloist at St. Andrews, Yonkers, and Joseph H. Morrison, tenor, who sings in the production of "Life" at the Manhattan Opera House. Among those who have already appeared with success may be mentioned Jean Cooper and Arabel Warfield, in Buffalo; Norma Weber, who appeared in Bridgeport, Conn., and Lalla Bright Cannon, who sang in a concert under the direction of the People's Institute on November 6.

A number of the pupils of Ellison Van Hoose have recently taken concert and church engagements, among them Mrs. W. D. Yone, contralto, who has been engaged as solo contralto in St. Mathew's Episcopal Church, New York. Coyle Fullar, tenor, has been engaged as soloist at St. Mary's Cathedral, Salt Lake City, and as soloist in the "Messiah" at Christmas with the Tabernacle Choir in that city. Myriam Cauble, soprano, sailed on Saturday for Savannah, Ga., to begin a four months' concert tour of

the principal cities of the South, under the management of K. C. Jaquith. Another of Mr. Van Hoose's pupils, Romayne Herbert, soprano, through Mr. Van Hoose, signed a thirty weeks' contract as one of the principals in the musical comedy "Bringing Up Father."

M. Elfert Florio, the prominent teacher of singing, has returned to New York after a successful season at Asbury Park, N. J. He has resumed his classes in opera, concert and oratorio at his studios, No. 177 West Eighty-eighth Street, and he will also devote one day each week to his Winter class at Asbury Park.

Willis Alling, widely known as an accompanist and coach, has again opened his studio in West 105th Street, New York, where he will give his time to the instruction of singers in correct diction, interpretation and style and also the preparation of operatic rôles and recital programs.

Mrs. Julia R. Waixel, widely known in New York musical circles as accompanist and coach, has announced the opening of her studios for the season at 509 West 112th Street. Mrs. Waixel has been associated with several Metropolitan Opera stars and is recognized as an able musician.

WESTERN UNION

DAY LETTER

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San Francisco, California.
November 9, 1914.

M. H. HANSON,
437 Fifth Ave.,
New York City.

Marcella Craft very satisfying as last Friday's assisting artist with the orchestra. Advisable extend her California time. San Francisco must have two recitals. Riverside recital next Tuesday sold out makes extra recital there necessary. Other California cities seeking Craft recitals. Newspaper notices regarding Friday's concert most enthusiastic. Walter Anthony in San Francisco Chronicle says: "Miss Craft impressed her hearers as one who sings with fine understanding and who in the emotional art of song does not neglect the element of brains. Her phrasing and the assembling of her effect reflected the mind of a thinker as well as the impulse of a singer." Redfern Mason in the Examiner said: "Miss Craft won the good will of the house by her personality and gift of song." Ernest Hopkins in the Bulletin said: "With a gracious and charming personality, a rich and clear soprano voice, Marcella Craft carried off first honors at the symphony concert receiving an ovation and what amounted to a carload of flowers."

FRANK W. HEALY,
Mgr. San Francisco Symphony Orchestra.

Bechtel Alcock

TENOR

"A lovely voice, a splendid delivery, and a highly intelligent conception of music."
—WALTER DAMROSCH.

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Personal Address, Hotel Albert, New York



Tina Lerner's New York Recital Nov. 3d

A Veritable Triumph



Not a Discordant Note Among the Criticisms
in New York's 18 Leading Daily Papers!

The following by Max Smith, of the Press,
is typical:

and Mrs. Joseph S. Stevens, Miss
Lola Robinson, Mrs. Cortlandt Nicoll,
Mrs. August Belmont and Mrs. Nicholas Longworth.

TINA LERNER GIVES RECITAL ON PIANO

Programme of Heroic Proportions Affords Genuine
Delight in Aeolian Hall.

It would be difficult to imagine a more straightforward, satisfying and skillful proceeding than the recital given by Tina Lerner, pianist, yesterday afternoon in Aeolian Hall. Her programme, of rather heroic proportions, was generous and well selected and called forth applause which well might be called an ovation. Flowers so many that she could not carry them also attested to the appeal of this gifted Russian player. A group of light pieces, including a Minuet and Rondo of Padre Martini, dating from the early eighteenth century, a Sgambati Gavotte and the Beethoven-Busoni "Eccossaises," were the first numbers. In these Miss Lerner demonstrated to the full her deliciously airy "fegerete" and a most delicate pianissimo.

But her real triumph came in the tremendous Liszt B minor sonata, so seldom heard. Of this sonata, which, by the way, is not written in the accepted sonata form, but in one part, Wagner wrote Liszt, "The sonata is beyond all conception beautiful, great, lovely, deep and noble—sublime even as thyself."

That Miss Lerner fully was aware of the wonderful content of the work no one who sat spell-bound through its unusual length could doubt. The "unconventionally developed themes" were brought out with extraordinary clearness and with the best use of all the resources at the player's command. One felt, indeed, that it is "of astonishing unity and originality."

Apparently not at all feeling the strain of the sonata, Miss Lerner next played a Chopin group, which included the A flat Impromptu, the F minor Nocturne, three etudes, op. 25, Nos. 8, 6 and 9, and the Polonaise Fantasia, op. 61. The dainty "butterfly etude" had to be repeated.

A Rachmaninoff prelude in G minor, a Humoresque by Tscherepnine and a Scherzo by Balakireff completed the programme.

Three encores—the "Campanella" etude of Liszt, the "Gnomon Reigen" etude, by the same composer, and another Chopin etude—were given before the diminutive pianist escaped to the artists' room, to be congratulated by scores of friends and admirers.

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Tina Lerner Will Remain in America the Entire Season

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Mason & Hamlin Piano Used

Yvonne de Tréville Presents Her "Three Centuries of Prime Donne"

Piquant Charm in Unique Program
Given in Costume by American
Soprano in Aeolian Hall, New
York

COSTUME recitals are coming steadily into serious musical vogue and, in truth, they supply an element of variety and charm often missed in the recital of average caliber. The first one to be heard in New York this season was given by Yvonne de Tréville in Aeolian Hall on Friday afternoon of last week. The entertainment was denominated "Three Centuries of Prime Donne" and the gifted American soprano appeared on a platform decorated as it used to be for the Teyte-Clément concerts garbed successively as Mlle. de Maupin of the eighteenth century, as Jenny Lind and finally as herself, in each case singing music of the period represented. Her accompanist, Florence McMillan, was also dressed with respect to chronological accuracy.

It may be recorded at the outset that the affair was from first to last delightful. Only an artist in whom charm and piquancy of personality are paired with musical endowments of a high order can succeed effectually in an affair of this type and Miss de Tréville is such an artist. She was most enthusiastically greeted and was obliged to lengthen her program with a quantity of encores. The original list of songs included a "Minuet Chanté" by Lulli, Martini's "L'Amour est un enfant trompeur" and English songs by Young and Carey; the famous Proch Variations, three lovely Scandinavian folksongs and the mad scene from Meyerbeer's "Camp of Silesia"; the third act air from "Louise," songs dedicated to Miss de Tréville by Cadman, Frances Wyman, Dell Acqua, Bungert, and finally Zerbinetta's florid aria from Strauss's "Ariadne auf Naxos."

The grace, delicacy and simplicity of the soprano's delivery of the songs not



—Photo by James & Bushnell, Seattle

Yvonne de Tréville, as Jenny Lind, in
"Three Centuries of Prime Donne"

spiced with floriture quite captivated her hearers. Especially lovely were the Scandinavian folk melodies, which she did with considerable depth of feeling, though there was ample distinction and elegance in the Lulli and Martini songs, while the numbers in the last group were given in a fashion that brought out the best that was in them. Much applause was aroused by her fluent management of the coloratura numbers, though they were musically of very little interest. As an encore to the Meyerbeer number the soprano gave the Norwegian cattle song, "Come, Cows" to her own accompaniment. The Strauss aria was heard here for the first time, but proved neither musically worth while nor vocally effective.

Florence McMillan's accompaniments could scarcely have been more satisfactory.
H. F. P.

ERIE CLUB'S FIRST CONCERT

Ovation to Anna Case and Spross—New
Choral Society Formed

ERIE, PA., Nov. 5.—As a late October musical event the initial concert of the Apollo Club series, with Anna Case as soloist, was a most brilliant affair. The club gave the choral numbers with splendid taste under the direction of Morris G. Williams. Miss Case, with her beautiful lyric soprano voice, was an instant success, and the audience insisted upon double encores. The singer graciously shared honors with her excellent accompanist, Charles Gilbert Spross, whose two splendid solos evoked an insistent call for an encore.

A new organization of this city will be known as the Erie Choral Society, a chorus of mixed voices under the direction of H. B. Vincent, with Carrie E. Stoughton as accompanist. Although

the society is less than two weeks old, 125 persons have already registered as members. Rehearsals of Busch's "American Flag" and Nevin's "A Day in Venice" are in progress for a concert to be given later in the season. The advisory board consists of:

A. Culbertson, Max C. Currick, John C. Diehl, William J. Flynn, W. Pitt Gifford, William E. Hirt, P. A. Meyer, and John P. Smart.

E. W.

Samuel A. Baldwin Inaugurates Organ
in St. Paul

ST. PAUL, Nov. 4.—An occasion of great musical interest was the organ recital by Samuel A. Baldwin in the new House of Hope Church, dedicating the splendid new organ. There was an audience of 1,500 persons. Mr. Baldwin, now the organist and professor of music in the College of the City of New York,

was once a resident of St. Paul. He was organist of the House of Hope Church from 1878 to 1882 and conductor of the St. Paul Choral Association. Three American composers were represented on his program, Felix Borowski by his Sonata No. 1 in A Minor; Stanley R. Avery, of Minneapolis, by his Nocturne No. 1, played from manuscript and dedicated to Mr. Baldwin, and Ralph Kinder, of Philadelphia, by his Toccata in D Major. An arrangement of Schubert's "Am Meer," by Mr. Baldwin, made a distinct impression.
F. L. C. B.

ALICE NIELSEN IN MILWAUKEE

Uniformly Admirable Recital Program
by Popular Soprano

MILWAUKEE, WIS., Nov. 3.—The song recital given by Alice Nielsen on Sunday afternoon proved a genuine delight to a keenly appreciative audience. Miss Nielsen's program was composed of French, German and English ballads and two arias, "Un bel di" from "Madama Butterfly" and "Vissi d'arte" from "Tosca."

The recital was uniformly fine for the admirable vocalism displayed and intimately enjoyable by reason of the charming, gracious manner of its delivery. Her presentation of three songs perhaps stood out from the program as exceptional—Brahms's "Wiegenlied," in which an exquisite *mezza voce* was availed of with wholly beautiful results; Liszt's "Die Lorelei," which was sung with dramatic intensity, and an old English song, which was given with delicacy and in just the proper spirit of simplicity. Miss Nielsen's voice was at its best.
J. E.

Oklahoma Music-Lovers Travel Far to
Hear Louise Homer

TULSA, OKLA., Nov. 5.—Louise Homer, the contralto, was the soloist at a splendid concert given recently by the Hyecha Musical Club in the new and acoustically fine Convention Hall. A representative audience, which approximated 2,100 persons, greeted Mme. Homer. Her husband, Sidney Homer, was represented on the program by his "Song of the Shirt," "Battle of Blenheim," "Sing to Me" and "Long Ago." Many in the audience had traveled as much as 250 miles to hear the favorite contralto.
L. J. K. F.

Mme. Viafora Sings Harriet Ware Songs
with Composer at Piano

Gina Ciaparelli-Viafora, the soprano, was an admired soloist at the meeting of the Sorosis at the Waldorf-Astoria, New York, on November 2. An interesting feature was Mme. Viafora's singing of two songs by Harriet Ware, "Oblation" and "Tis Spring," with the composer at the piano. The soprano also delivered stirringly the "Un bel di" aria from "Madama Butterfly," "Se tu m'ami," Pergolesi, and "Povera Lina," Capponi. The beautiful quality of her voice and her sincere artistry made an emphatic impression.

Those who contributed to the program at a recent meeting of the Salon Musical Club, Syracuse, N. Y., were Leora MacChesney, Reginald Billin, Zillah Halstead, Christina McClennen and Helen Butler Blanding.

BERNTHALER FORCES NOW REORGANIZED

Pittsburgh Orchestra to Tour—
Sapirstein, Miss Miller and
Sickesz Heard

PITTSBURGH, PA., Nov. 9.—Carl Bernthaler, former conductor of the Pittsburgh Festival Orchestra, has organized the Carl Bernthaler Festival Orchestra and has included practically all of the players of the original body in his own organization. There was nothing in the way to prevent this, for neither Dr. A. R. Little of the Pittsburgh Orchestra nor the management has any contracts with the players and they are at liberty to play with whom they see fit.

Mr. Bernthaler is arranging a series of out-of-town concerts and will make his first appearance with the Bernthaler Orchestra at Butler, Pa., November 20, and will have with him a Pittsburgh soloist, Mrs. Edith Granville Filer, the well-known soprano. Besides managing the affairs of his own orchestra, Mr. Bernthaler will act as accompanist to leading soloists and is scheduled to appear at a number of places with Gertrude Rennyson. It is understood that Pittsburgh dates are being arranged for the Bernthaler Orchestra.

David Sapirstein appeared in a piano recital at Carnegie Music Hall last week under the auspices of the Music League of America and an unusually large audience heard him, proving again that the war is having no effect on good attractions. He made an exceedingly deep impression. His tone was admirable and his equipment broad, while there was much warmth in his performance. Besides various standard works he played modern works by Julius Weissmann, Michael von Zadora, Laurent Cellier, Cyril Scott and McNair-Ilgensfritz.

Christine Miller made her first appearance in recital here last week since her return from Europe, when, with Jan Sickesz, the Holland pianist, she gave a most interesting recital at the home of Mrs. William Thaw in this city. It was a benefit concert for soldiers' widows and for hospital purposes. Both artists received a most flattering reception.
E. C. S.

Return of Sergei Kotlarsky

Sergei Kotlarsky, the young Russian violinist, has returned from abroad, after having given concerts through France, Mexico and Cuba. Kotlarsky, who returns to New York with considerable success abroad as a conductor as well as soloist, gives a violin recital at the Von Ende School of Music on Thursday evening, November 12, having studied exclusively with Herwegh von Ende for ten years. He plays Bruch's D Minor Concerto, Lalo's "Symphony Espagnole," Paganini's "Witches Dance" and a group of smaller pieces. He will be accompanied by Maurice Eisner, Kocian's accompanist in Europe for several seasons.

Riverside, Cal., has a new school of music, which takes its name from the city.

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CHICAGO'S DAY OF CONCERT NOVELTIES

Three Recitals in One Afternoon Marked by "First Time"

Performances

CHICAGO, Nov. 9.—At all of the three Sunday concerts presented yesterday afternoon novelties of interest were presented.

Mme. Rosa Olitzka, at the Illinois Theater, sang songs by Sommer, H. Reiman, MacFayden, Kjerulf and Sepilli; at the Blackstone Theater, Helen Ware, the American violinist, and Marie Edwards,

the Chicago pianist, performed for the first time in this city a Sonata, for piano and violin, by Akos von Buttykay, and Carol Robinson, a very talented young Chicago pianist, brought forth at the Fine Arts Theater two Etudes by Bortkiewicz and a "Bourrée Fantasque" as her contribution to the novelties of the afternoon. The only artist of the day who was not heard in any new works was Ludwig Schmidt, a young violinist.

Mme. Olitzka is an adept in the making of programs. Her taste is eclectic and her selections on this, her latest recital, brought forth examples of all schools. The scene and aria "Ah Perfido" and the "Adelaide," by Beethoven,

were given a dignified interpretation. The lighter numbers included the Mozart "Lullaby," the old German folksong by Reiman, and the English songs referred to above. These, with Bizet's "Agnus Dei" with violin obbligato and the recitative and aria of *Lia* from Debussy's "L'Enfant Prodigue" all served to show her excellent equipment, her musical style and her clear diction. No Olitzka recital would be complete without a capacity audience, a profusion of floral tributes and many encores, all of which were in evidence at this recital.

Ludwig Schmidt played the G Minor Concerto by Max Bruch and shorter pieces by Gossec, Kreisler, Beethoven, Sarasate and Cui.

In these he showed his clean technique and sane musical taste. Leon Bloom played his accompaniments artistically.

The Sonata of von Buttykay, performed for the first time in Chicago by Miss Ware and Miss Edwards, disclosed this composer as a facile and fluent writer. His work does not adhere to any characteristic Hungarian themes. It shows inventive talent and a thorough knowledge of the classic form. The work is in three movements, of which the last has just a suggestion of the national Hungarian dance, "The Czardas," which again is contrasted by a songful slow division. Both artists performed it with evident pleasure and enthusiasm.

Miss Ware was also heard in a number of solo selections, including pieces by Dvorak, Brahms-Joachim, Kramer, Kreisler and Hubay. These she played with musical insight, with a clear and pure tone and with mechanical dexterity. Miss Edwards brought forth a new Scherzo by Rosenbloom, which had little merit. Her gifts had better exemplification in selections by MacDowell, Chopin and Liszt.

An interesting incident of Helen Ware's Chicago appearance was the fact that Helen Ware, the actress, who is now playing in Chicago, was one of her most interested hearers.

The program which Carol Robinson presented at the Fine Arts Theater was very taxing. The long F Minor Sonata, by Brahms, op. 5, the "Kinderscenen," by Schumann, a group of Chopin numbers and pieces by MacDowell, all disclosed musical intelligence, an unfailing ear for tonal shading and general pianistic talent of high order. The two Etudes by Bortkiewicz are interesting and cleverly constructed, and the Chabrier "Bourrée" is an excellent technical show-piece. Miss Robinson, who is a pupil of Fannie Bloomfield-Zeisler, ought soon to take rank as one of the leading Chicago pianists. M. R.

and the "Marche Slav" was thrillingly played.

Zimbalist increased his hold upon the admiration of Philadelphia music lovers by his interpretation of the Bruch G Minor Concerto, which was given with admirable poise, ease of manipulation and rare beauty of tone, and, as his second number, Hebrew and Polish dances from his own suite of National Dances for Violin and Orchestra. They were delightfully played and received with abundant favor, the violinist being several times recalled after each of his numbers. A. L. T.

MISS MACBETH IN CONCERT

Young Coloratura Charms in Her First Sunday Appearance at Century

America's newest coloratura star, Florence Macbeth, made her first concert appearance at the Century Opera House last Sunday evening, winning lavish applause with the fluent brilliancy of her "Caro Nome" from "Rigoletto." Her vocal charm was similarly manifest in her added "In a Garden," while she lent her gifts to the exposition of the "Rigoletto" Quartet, along with Elizabeth Campbell, Thomas Chalmers and Hardy Williamson. This latter number was redemanded.

Mr. Chalmers gave an effective performance of Harriet Ware's "Boat Song." Orville Harrold revived his "Naughty Marietta" air, "I'm Falling in Love with Someone," by Victor Herbert, and also pleased his hearers in Fay Foster's "Nocturne." Further applause was won by Alfred Kaufman, Maude Santley and Henry Weldon. Messrs. Pasternack and Riesenfeld were again the conductors.

CARL V. LACHMUND

PIANIST and TEACHER

Press Comment of Recital Given by Lachmund Family Last Week in Yonkers

Westchester County Budget, Oct. 31, 1914.—"Hundreds of people gathered last evening in Elks Hall on South Broadway to enjoy an evening of music which was given for the sole purpose of presenting Mr. Arnaud Lachmund, Miss Marjorie Lachmund, Gleyre Lachmund and Miss Anita Lachmund, the famous little dancer, to the people of Yonkers. They were assisted by Mr. and Mrs. Carl V. Lachmund.

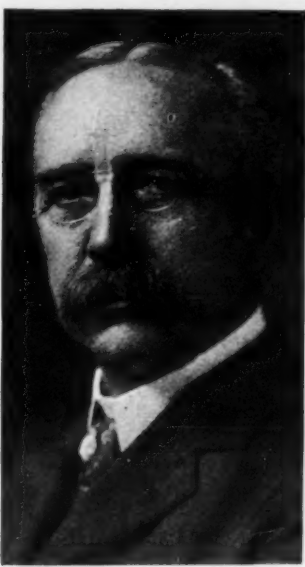
"A more accomplished family in music it would indeed be very hard to find. Miss Anita is but ten years old, but has already made herself famous for her grace and has distinguished herself as a danseuse during the last year. Lodovico Saracco, ballet-master of the Metropolitan Opera House, who was her teacher, has expressed himself as of the opinion that she has a brilliant career before her."

Mr. Lachmund teaches at Steinway Hall, New York. He will also deliver his "TALK ON LISZT" before musical clubs.

Franz Liszt

to
Carl V. Lachmund:

*Mein lieber Freund
Lachmund! herzlichst
F. Liszt*



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NO WAR STRIFE FOR STOKOWSKI PLAYERS

Philadelphia Orchestra Members Refuse to Shelve Music of Embattled Nations

PHILADELPHIA, Nov. 9.—With Efreim Zimbalist as soloist, in place of Olga Samaroff (Mrs. Leopold Stokowski), who was to have made her reappearance on the concert stage at these concerts, the Philadelphia Orchestra, at the Academy of Music last Friday afternoon and Saturday evening, was heard in an unusually interesting program.

This program was the occasion of some discussion among the members of the orchestra, or, at least, of personal calls, telephone messages and letters from patrons protesting against the presentation at this time of Tchaikowsky's "Marche Slav," also the Sibelius tone poem, "Finlandia," on the ground that the German and Austrian members of the orchestra should not be asked to play music sounding the patriotic note of antagonistic nations, particularly of Russia. With commendable diplomacy Mr. Stokowski decided to leave the decision to the musicians themselves, after offering to remove the Tchaikowsky composition from the program, if necessary. With one accord, the men placed music above politics and voted that the program be presented as announced. This decision was in full accord with the neutrality advice given by Mr. Stokowski to the orchestra members at the opening of the season.

Last week's program opened with the "Rhenish" Symphony of Schumann, which was given with the requisite refinement and sympathy. A composition new to Mr. Stokowski's audiences was "Finlandia," which was very well played and received with marked favor,

Johannes

Sembach

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MR. AUGSTEIN'S MISSION IN AMERICA

Assistant of Late Frank King
Clark in Berlin Opens New
York Studio

WILHELM AUGSTEIN, who was for four years an assistant to the late Frank King Clark, in Berlin, and who has recently opened a studio in the Metropolitan Opera House Building, New York, in a recent interview with a representative of MUSICAL AMERICA, expressed himself as greatly impressed with New York as the center of musical life in America, and as affording a great field for his work in the development of musical culture.

Before Mr. Augstein took up the work of voice culture he had devoted himself to the 'cello, and had achieved marked success in concert and orchestral work in Germany. He is an enthusiast on the subject of the teaching methods of his late master, Frank King Clark, and he stated that he gave up his career as a concert 'cellist after seeing the wonderful results achieved by Mr. Clark, not only in the training of new voices, but in the restoration of the voices of singers who had broken down through the use of wrong methods.

Mr. Augstein told of his work in Berlin during the four years that he was associated with Mr. Clark, and he said that he hoped to carry on this work in America. He stated that he had been greatly encouraged since opening his



Wilhelm Augstein, a Newcomer Among
New York's Vocal Teachers

studio by the visits of many former pupils of Mr. Clark and himself in Berlin.

"There is, of course, something wrong when a naturally beautiful voice is stiff in the upper and lower registers or fails to sustain itself throughout an opera," observed Mr. Augstein. "It is these de-

fects which I hope to have a part in correcting and so to aid in the advancement of the art of singing in America.

"I came over from Berlin just before the outbreak of the war for the purpose of finding a teaching field here. My aim had always been to be not only a teacher of singing, but an educator of the masses in art, to aid in disseminating a knowledge of real art and to endeavor to interest those classes in music that had not previously been greatly interested in the art of singing. I had been successfully engaged in my work in Berlin as a teacher, where I had a large class, but I felt the call to come to a wider field in America. I realize that the great war will keep many students in America who had otherwise gone abroad."

PHILADELPHIA HEARS DR. MUCK'S FORCES

Pasquale Amato Admired Soloist
with Boston Orchestra—Two
Local Recitals

PHILADELPHIA, Nov. 9.—The first of the Boston Symphony Orchestra's series of five concerts took place at the Academy of Music last Monday evening, before an audience as large as the house would hold, with many disappointed persons unable to gain admittance. Dr. Karl Muck conducted the orchestra in a superb interpretation of Beethoven's "Eroica" Symphony as the principal instrumental offering. A presentation of Strauss's "Don Juan" that brought out all the melody and forcefulness of this composition and an effective rendering of the overture to Smetana's "The Bartered Bride" completed the orchestral part of the program.

Pasquale Amato, the famous Metropolitan baritone, roused genuine enthusiasm by his singing of "Qui dono commande quand il aime," from Saint-Saëns's "Henry VIII," and "Ombra mai fu," from Handel's opera "Xerxes," the air familiarly known as the "Largo," both of which were given with resonant beauty of tone and refined artistry.

The Young Men's Hebrew Association gave its first entertainment of the season at Witherspoon Hall last Tuesday evening, with Ralph Leopold, pianist, and Bernard Goodman, tenor, as the soloists. Mr. Leopold, who is a young artist with ability of a high order, made his best impression in Chopin's Nocturne in D Flat Major and in a Ballade and Danse of Debussy. Mr. Goodman sang several operatic numbers with dramatic quality and not a little of sympathy. The accompaniments were ably played by Clifford Vaughan.

A song recital of unusual interest was given at the College Club last Monday afternoon by Louise DeGinther, whose voice is a pure mezzo-soprano, smooth and musical. Each number of a wide range of songs was sung with sincerity and intelligence. Mary Miller Mount was at the piano and gave to each number the musically sympathetic accompaniment that always makes her work a vital part of a program.

ARTHUR L. TUBBS.

Hammerstein Sued by His Former Conductor

Oscar Hammerstein was the defendant in a breach of contract suit brought against him by J. H. de la Fuente, formerly conductor of French opera at the Manhattan Opera House, trial of which began in the United States District Court in New York last Monday. De la Fuente is suing for salary from the time the Manhattan Opera Company went out of business until the end of the season of 1910-11. The sum owed him amounts, with interest, he claims, to \$5,700. Mr. Hammerstein claimed that he was tricked into signing a renewal of de la Fuente's contract when the latter told him, according to Hammerstein, that he had received an offer from the Metropolitan Opera Company. The plaintiff's deposition in the case was filed here in his absence in Paris.



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PRESS COMMENT

And Alfred Kaufman, the Ramfis, sprang a surprise by revealing a bass voice of unusual sonority and fine fibre. He, indeed, proved to be one of the most satisfying members of the cast.—*New York Press*.

Mr. Kaufman sang the old Hebrew with beautiful voice control and thoughtful style.—*New York Staats-Zeitung*.

Alfred Kaufman's rendition of the aria, "Ella Giammai M'Amo," from Verdi's opera, "Don Carlos," distinguished the Sunday night Concert of the Century Opera Company last night.—*New York Press*.

Alfred Kaufman sang the measures of the King with dignity and artistic intelligence.—*New York Press*.



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CUYLER BLACK TENOR

Concert — Oratorio — Recital

Daily Eastern Argus, Oct. 8.

"The first soloist appearing for this programme was Cuyler Black, a young tenor, who is an artist of the highest order. He possesses a voice of pure lyric quality that was heard to advantage in the aria from 'Pagliacci' by Leoncavallo, and at once made a distinct impression with the audience. At the close he was greeted with tremendous applause."

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Gertrude Concannon, pianist, recently gave concerts in Osawatomie, Kan., and Paola, Kan.

Mrs. Charles J. Sharp and Mrs. J. E. Frazier are arranging a series of Sunday musicales for Birmingham, Ala.

South Minneapolis has a new amateur orchestra, composed of residents of the district, and conducted by F. Engebretson.

Edward Baxter Perry, the blind pianist, gave a recital in Parkersburg, W. Va., on November 10, at Central Music Hall.

Harry Jepson, organist at Yale University, presented an unusual program on November 6 before many auditors in Greene Hall.

A concert was given recently for the Red Cross by J. E. Ost, violinist, assisted by Hildur Ellstrom and Mrs. Victoria Bedall, on November 2, in Collinsville, Conn.

Geneva Holmes Jefferds, soprano, assisted the boy choir of Grace Church, Providence, R. I., November 1, singing the solo soprano part of Gounod's "Gallia."

Rosamond Young, a pupil of Percy F. Hunt, of the vocal staff at the New England Conservatory of Music, Boston, gave a song recital in Jordan Hall, that city, on October 21.

Advanced pupils of Leopold Winkler, Mme. M. Forster-Deyo and Adolf White-law gave a program of piano and violin numbers at the Brooklyn Conservatory of Music on October 29.

William E. Burbank, treasurer of the junior class of the New England Conservatory of Music, has been appointed organist and choirmaster at Grace Episcopal Church, Everett, Mass.

At the housewarming of the Women's City Club of Boston on November 4 the musical program was furnished by Mrs. Bertha Cushing Child, contralto, and Mrs. Alice Bates Rice, soprano.

In a Beethoven program given by the Chopin Club of Providence, November 5, a feature was the brilliant playing of the Concerto No. 3 by Ethel Thornton with string quartet and second piano.

Emma Bosschart, of York, Pa., gave an organ recital on the new instrument in Trinity Reformed Church, Thomasville, Pa., on November 1, assisted by Mrs. Ellis S. Lewis, soprano, of York.

Ethel Dobson Saylor, who has been soprano soloist at the Pilgrim Congregational Church, Providence, for more than ten years, has accepted a similar position at the Universalist Church at Woonsocket, R. I.

Sara Mallam, of Birmingham, Ala., presented five pupils in recital recently. They were Grace Patterson, Bessie Russell, Charles Turner, W. L. Trice and John Ford. All of them earned the praise of their hearers.

The First Lutheran Church of Dayton, O., held a capacity audience when Mrs. Wilbur Thoburn Mills gave her organ recital there recently. Assisting the organist were Mrs. Clara Turpen Grimes and Jessie Ayres Wilson.

The long standing rivalry between the Arion Singing Society of Brooklyn and the Philadelphia Junger Männerchor seems abated in a sense by the selection of Eugene Klee, director of the latter society, to conduct the Arion.

Blanche E. Wagner and her pupils gave a piano recital at Blair Academy, Blairstown, N. J., recently, those participating included the Misses Harris, Speer, Gracey, Correll, Linn, Bennett, Demorest, Stiles and Wagner.

Robert Lippitt, pianist, assisted Frederick Preston Search, 'cellist, in his recitals at Sioux City, Ia., on October 28. The Sioux City Woman's Club is bringing David and Clara Mannes and Carrie Jacobs-Bond in its concert course.

M. Holmes Bishop, of the music faculty of the Montana State College, recently gave a song recital in the Assembly Hall. His program included a half dozen songs by contemporary Americans. June Hartman was at the piano.

Vernon d'Arnalle appeared in recital before the Schubert Club of St. Paul at its opening concert of the season. Mr. d'Arnalle was substituted for Emilio de Gogorza. He gave much pleasure in an unhackneyed and artistic program.

The latest message received in Boston from Enrico Barraja, piano teacher and composer of that city, is to the effect that he had been detained in Italy, and from all prospects will be unable to leave the country until the war is terminated.

James Westley White, the basso-cantante of Boston, has returned after a Southern trip during which he filled a number of engagements, and visited his old home in North Carolina. Mr. White has resumed his teaching in Boston.

Harrison Wall Johnson played a piano recital in Minneapolis, October 29, which revealed the variety and finish of his art. Three movements of a Suite by the Duluth composer, Leo Lachmund Schmid, provided the novelty of the program.

H. S. Schweitzer, an alumnus of the Guilman Organ School, presented a fine program on November 9, in the Old First Presbyterian Church, New York. Mr. Schweitzer is organist and musical director at Trinity Lutheran Church, Reading, Pa.

John B. Archer's comic operetta, "The Romany Maid," was successfully given on November 6, in the Biltmore Hotel, New York. A huge audience heard the performance. Mrs. Richard C. Hunt had the title rôle of *Pepita* and William M. Sullivan was *Pietro*.

Technical excellence and beauty of tone were praised in the recent performance of Rose Fabian, violinist, before the Music Study Club of Birmingham, Ala. Miss Fabian was assisted by her sister, Mary Fabian, soprano, and Mrs. Laurens Bloch, accompanist.

The first of a series of eight concerts for young people, arranged by Leila Livingston Morse, was given at Rochester, N. Y., November 2. Assisting Miss Morse were Mrs. Charles Hooker, soprano; John Adams Warner, pianist, and Hazel Smith, violinist.

The Tuesday Musicales of Rochester, N. Y., gave its first concert of the season at the Genesee Valley Club, November 3, the soloists being Warren Case, a young pianist from Buffalo; Mrs. Susan Tompkins Medro, violinist, and Mrs. Sara Requa Vick, mezzo-soprano.

Charles A. R. Wilkinson, formerly organist of St. Ann's Church, Annapolis, Md., has been appointed organist and choirmaster of St. John's Church, Georgetown, D. C. Mr. Wilkinson studied organ under Harold D. Phillips, of the Peabody Conservatory of Music.

A concert for the benefit of the Ladies' Aid Society of the First Methodist Church, Albany, N. Y., was given recently under the direction of Rose E. Wilson. Participants were Katharine Frazier, Faye Smiley, Elizabeth Belding, Mr. and Mrs. Leo K. Fox.

William L. Glover, of the Troy Conservatory of Music, gave the first of a series of lectures on "Music Forms, Their Structure and Historical Development," at the opening meeting of the music section of the fine arts department of the Woman's Club of Albany.

Two artist students of the Virgil Conservatory gave a highly enjoyable piano recital on October 29, at Christ Lutheran Chapel, York, Pa. Modena Scovill and Ethel Leese were the soloists and their program was well made. Mrs. A. M. Virgil gave a brief talk on piano playing.

Mrs. Katherine Seward de Hart gave a song recital on October 29, in her home at Maplewood, N. J. She was assisted in a varied program by Charles Hasler, violinist, and Mrs. Fanny V. Rogers, accompanist. About eighty auditors testified their appreciation eloquently.

Max Landow, pianist, who has recently been added to the teaching staff at the Peabody Conservatory, gave an interesting musicale at the Florestan Club, Baltimore, on November 3. Harry Sokolove, violinist, and Howard R. Thatcher, piano, gave a joint recital at the Florestan on November 10.

In a recent St. Paul "Evening with Brahms," Ella Richard and A. Pepinsky played the G Major Sonata for violin and piano and the Sonata in E Minor, for viola and piano. Trios for contralto, viola and piano were performed by Mildred Langtry, Franklyn Krieger and Mr. Pepinsky.

The MacDowell Club of Milwaukee recently inaugurated its season in the studio of the Milwaukee Art Society, with a program comprising works by Huhn, Thomas, Humperdinck, Brahms, Paff and Liszt, interpreted by Mrs. James Oastler, Grace Hill, Elsa Kellner, Mme. G. Hall-Quick and Gustave Bach.

A. Agnes Chopourian, the Armenian soprano, was the soloist at the recent dedication of the new Fourth Congregational Church, Hartford, Conn. She sang the "I Will Extol Thee" from Costa's "Eli" with fine expression and vocal beauty and later made a deep impression in solos by Bach and Massenet.

A Bangor, Me., concert in which several of the city's most prominent musicians participated was held November 5, at the home of Mrs. John A. Peters. The artists who took part were Anna Strickland, soloist, and a trio composed of Gwendoline Barnes, violinist; Frances Eldridge, 'cellist, and Mrs. Neil Newman, pianist.

The able soloists at a concert given on November 2, at the First M. E. Church, Meriden, Conn., were Louise MacMahan, soprano; Lealia Joel Hulse, contralto; John Barnes Wells, tenor, and John Richardson, baritone. The choir participated in a performance of "The Swan and the Skylark" under Frank Treat Southwick's direction.

Mme. Antoinette Szumowska, the eminent Polish pianist, announces a recital-talk on modern music to be given in Boston on the evening of November 23. All the proceeds of the concert will be devoted to the relief fund for the war sufferers in Poland. This concert will be followed by similar benefit programs in Chicago, Philadelphia and New York.

The Monday Musical Club of Portland, Ore., recently gave a reception to which all the musicians of the city were invited. An excellent program was given under the direction of Mrs. Russell Door, vice-president of the club, the participants being William Boone, George Von Hagel, Carl Grissen, Clara Willman, Helene Butzlaff and Katherine Ensey.

At a musicale for the benefit of St. Paul's Guild, which was arranged by Mrs. Alice Faber and given at the home of Mrs. Hiram Sibley, Rochester, N. Y., October 26, Helen Henschel Morris, the talented little Buffalo pianist, was the chief soloist. The other artists were Mrs. John O'Connell, Mrs. Clara Berns and Mrs. Arthur Harwood, singers, and Mrs. Coit, violinist.

William J. Short, director of music in the Northampton (Mass.) schools, and Mrs. Short transformed their home into a miniature concert hall on November 4, when the Clef Club of Smith College presented a meritorious program there. Gwendolyn Reed, Mary Tanner and Sophie Gibling were the piano soloists, and Ada Hill was heard in several violin numbers.

The pupils at West Virginia University's School of Music, Morgantown, W. Va., gave their second recital on November 4. Sarah Glover, Ruth Batten, May Coulson, Lillian Garrison, pianists; Mary Dille, violinist, and Minerva Lawson,

soprano, were uniformly pleasing soloists. Sara Wise, violinist, recently gave a notable recital in Parkersburg, W. Va., assisted by Marie Boette, pianist.

Birmingham, Ala., singers are to give a production of "The Pirates of Penzance," by Gilbert and Sullivan, in January. Besides the ten principals, there will be a chorus of sixty. Robert Lawrence, recently of New Orleans and now the director of the vocal department of the Sherwood Music School in Birmingham, will direct the production. The orchestra will be chosen from among Birmingham's professional musicians.

A benefit concert was given in Montclair, N. J., on October 30, for the War Sufferers' Fund. The artists were Royal Dadmun; Hilda Wierum, soprano; Thomas Ball Couper, violinist, and Mark Andrews, at the piano. At the first of a series of musical evenings, held in the new Grove Street School Auditorium, Montclair, N. J., Mrs. William H. Kemery was the contralto soloist, accompanied by W. F. Unger.

Mrs. Hans Bruening, wife of the widely known Milwaukee pianist and teacher, gave a delightful program of songs at the opening meeting of the Council for Jewish Women in that city. She was assisted at the piano by Margaret Kissinger. Mrs. Bruening will sing Bruch's "Ave Maria," excerpts from the "Cross of Fire," November 29, at the Milwaukee Auditorium, with the Milwaukee Symphony Orchestra, conducted by Herman Zeitz.

In the last weekly musicale given by Glenn Dillard Gunn's Interpretation Class in Chicago, Joseph Corey (aged eleven) played a Beethoven number; Jacob Fisher (age eighteen), shorter pieces by Grieg and Chopin; Corinne Frada (age fifteen), Chopin Etudes, and Helen Leifeldt (age sixteen), Chopin Scherzo and Fantasia. Other participants were Harold Yates, Seneca Pierce, Ernest Bacon, Belle Tannenbaum and Ebba Noer.

The Musicians' Club of Phoenix, Ariz., held its first meeting of the year on October 19. Mary Mildred Smith, an artist pupil of Moszkowski for three years and at present a member of the faculty of the Arizona School of Music, played two Moszkowski numbers brilliantly. Other participants were Bertha Kirkland, pianist; Mrs. Battin, soprano, and Frank L. Stuchal, violinist. Mrs. A. G. Hullett is president of the club, and Mrs. W. A. Battin, secretary.

Carl Fischer, the publisher, has recently brought out a forty page edition in German entitled "Songs and Melodies of the Old and New Fatherland," containing, with many others, such familiar airs as "Die Wacht am Rhein" and "Deutschland über alles." The edition is dedicated to the German-Americans. The entire proceeds will go to the German relief fund for widows and orphans of the war.

The Salon Musical Club of Syracuse, N. Y., had for its latest program November 8, a reading of "Enoch Arden," by Clara Drew, with Professor Alfred Goodwin at the piano. It was given at the home of Mrs. Horace Wilkinson. The third recital of the Morning Musicals of Syracuse included songs by Daisy Daniels, violin concerto by Arlene Ingham, string quartet, vocal trio, accompanied by strings, and "Thou Brilliant Bird," sung by Edith Trost, with flute obbligato by Herbert Hill.

The vocal faculty of the College of Fine Arts, Syracuse, N. Y., presented a program of interest before an audience that completely filled Crouse College auditorium last week. Belle Brewster, soprano, sang the "Song of the Shulamite," Mack; Reginald Billin the Prologue from "I Pagliacci," Laura Van Kuran, aria from "Louise," with accompaniment for six strings and piano; Harold Butler, director of the vocal department, an aria by Beget and a group of songs, and Clara Drew, contralto, a group of songs.

At the free concerts given in the auditorium of the Kaufmann & Baer Co. in Pittsburgh F. William Fleer, organist, has made an innovation in playing at his recitals not only original organ compositions and published transcriptions for the organ, but also new songs by American composers which he adapts for the organ himself. On October 27 he played, in addition to Archer's "Marche Triomphale," Heartz's "The Crimson Rambler," Brahms's Hungarian Dance, No. 5; A. Walter Kramer's "A Lover's Litany," a Haydn Minuet, and pieces by Thomé, Rossini, Cadman, Gillet and German.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

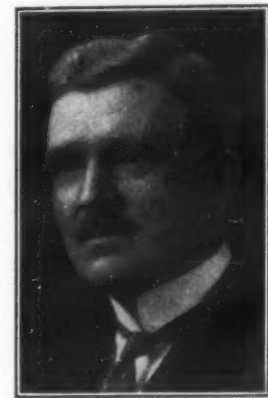
Alcock, Bechtel.—New York (Mendelssohn Glee), Dec. 1; East Orange, N. J., Dec. 15; Newport, N. Y., Dec. 20.
Alcock, Merle Tillotson.—Spring Festival tour, with New York Symphony Orchestra.
Aida, Frances.—Carnegie Hall, New York, Dec. 1.
Antosch, Albin.—Paterson, N. J., Dec. 7, Jan. 11.
Bangs, Edwin Orlo.—Columbia University, New York, Nov. 18.
Barrere, George.—New Haven, Conn., Nov. 16; New York (Waldorf), Nov. 19; Princeton, N. J., Nov. 20; New York (Belasco), Nov. 22.
Beddoe, Mabel.—New York (Plaza), Nov. 19; Morristown, N. J., Nov. 20; Montclair, Dec. 8.
Berry, Benjamin E.—Providence, R. I., Nov. 27 (Arion Club).
Bond, Carrie Jacobs.—Chicago, Nov. 15, 22, 28.
Borwick, Leonard.—Carnegie Hall, New York, Nov. 24.
Brandegge, Hildegard.—Detroit, Nov. 16; Boston, Nov. 19, 21; Saginaw, Mich., Dec. 1.
Brown, Albert Edmund.—Lowell, Mass., Nov. 18; Boston, Dec. 21.
Bryant, Rose.—Newark, Nov. 18; Peekskill, N. Y., Nov. 19; Troy, Nov. 25; Bloomfield, N. J., Nov. 30; Philadelphia (Mendelssohn Club), Dec. 10; Elizabeth, N. J. (Choral Club), Dec. 17; Brooklyn, Mar. 5; New Britain, Mar. 9.
Busoni, Ferruccio.—Minneapolis, Nov. 20.
Burmester, Willy.—Minneapolis, Nov. 16.
Claussen, Julia.—Milwaukee, Nov. 19.
Connell, Horatio.—Philadelphia, Nov. 19; Spartanburg, S. C., Nov. 23; Easton, Pa., Dec. 8; Germantown, Pa., Dec. 8.
Dadmun, Royal.—Boston, Nov. 17; Chicago, Nov. 23; Pittsburgh, Nov. 24; Youngstown, O., Nov. 25.
Davidson, Rebecca.—Greensburg, Jan. 10; Paterson, N. J., Dec. 7 and Jan. 11.
De Stefano, Salvatore.—Kansas City, Nov. 14; Maplewood, Nov. 19; Pittsburgh, Nov. 24.
Downing, George.—Middletown, N. Y., Nov. 19; Albany, N. Y., Nov. 24.
Dunham, Edna.—Philadelphia, Nov. 19; Chicago, Nov. 23; Flushing, Dec. 4.
Evans, Edwin.—Philadelphia, Nov. 19.
Ferguson, Bernard.—Boston, Nov. 15.
Friedberg, Carl.—St. Louis, Mo., Nov. 20 and 21; Boston, Mass., Nov. 30; New York, Dec. 6.
Gadski, Mme.—New York, (Aeolian Hall) Nov. 11.
Gardner, Samuel.—Western Tour, Nov. 12, 25; Denver, Nov. 15; Minneapolis, Nov. 17; Kenosha, Wis., Nov. 20; Chicago, Nov. 22; Grand Rapids, Mich., Nov. 23.
Gebhard, Heinrich.—Boston, Dec. 4 and 9.
Gerville-Réache, Jeanne.—Des Moines, Nov. 20; Omaha, Nov. 22; Boston, Dec. 6.
Gittelsohn, Frank.—Chicago (Symphony Orchestra), Nov. 13, 14; New York (Metropolitan Opera House), Nov. 22; New York, recital (Aeolian Hall), Nov. 23.
Goodman, Lawrence.—New York (Von Ende School), Nov. 16.
Gotthelf, Claude.—Tucson, Ariz., Nov. 28.
Gottschalk, Robert.—New York, Nov. 18; New York, Dec. 1.
Gunn, Kathryn Platt.—Brooklyn, Nov. 8; East Orange, N. J., Nov. 13; Brooklyn, Nov. 21; Mineola, L. I., Nov. 22.
Granville, Charles N.—Maplewood, N. J., Nov. 17; Pittsburgh, Nov. 27.
Hauser, Isabel.—New York (Aeolian Hall), Dec. 2.
Harrison, Charles.—Newark, Nov. 18; Newark, Nov. 22; Shamokin, Pa., Nov. 24; Bloomfield, N. J., Nov. 30; Glen Ridge, Dec. 10; Newark, Dec. 13; Westwood, Feb. 26; Brooklyn, Mar. 5.
Hinkle, Florence.—Minneapolis, Nov. 24.
Howell, Lewis James.—Salem, N. J., Nov. 16.
Hunt, Helen Allen.—Boston, Dec. 8.
Hutcheson, Ernest.—Chicago, Nov. 17; Fredonia, N. Y., Nov. 19; Williamsport, N. Y., Nov. 20; New York, Dec. 7.
Jacobs, Max.—New York (Beethoven Society), Nov. 14; New York, Nov. 21; New York, Nov. 25.
Jepperson, Florence.—Boston (Handel and Haydn Society), Dec. 20.
Kaiser, Marie.—Worcester, Mass., Nov. 20; Paterson, N. J., Dec. 7 and Jan. 11.
Kerns, Grace.—Pittsburgh (Apollo), Dec. 18.
Kotlarsky, Sergei.—New York (Von Ende School), Nov. 12 and Nov. 30.
La Bonté, Henri.—New York (Von Ende School), Nov. 17.

Leginska, Ethel.—New York, Nov. 16.
Lerner, Tina.—Lowell, Mass., Nov. 16; Worcester, Mass., Nov. 17; Frederick, Md., Nov. 19; Boston, Mass., Nov. 22.
Lichtman, Moritz.—New York (Von Ende School), Nov. 30.
Lund, Charlotte.—New York, Nov. 17; Brooklyn, Nov. 19; New York, Dec. 5.
La Ross, Earle.—Pennsburg, Pa., Nov. 10; Easton, Pa., Nov. 13; Myerstown, Pa., Nov. 16; Bethlehem, Pa., Nov. 17.
Langston, Marie Stone.—Newark, N. J., Nov. 13; Philadelphia, Nov. 17; Bethlehem, Pa., Nov. 19; Wilmington, Del., Nov. 20; Philadelphia, Nov. 21; Pennsburg, Pa., Nov. 24; Philadelphia and Camden, N. J., Dec. 2; Philadelphia, Dec. 7; New York City (Oratorio Society), Dec. 29-30.
Mehan, Mrs. John Dennis.—Columbia University, New York, Nov. 18.
Miller, Reed.—Middle West tour, Nov. 1 to Nov. 22; Jamestown, N. Y., Nov. 23; Indianapolis, Nov. 26; Syracuse, Nov. 30; Cincinnati, Dec. 2.
McMillan, Florence.—Spokane, Wash., Nov. 13.
Morrisey, Marie.—Paterson, N. J., Nov. 22.
Morse-Rummell.—Buffalo, Dec. 10.
Mukls, May.—Baltimore (Peabody), Dec. 4.
Nichols, John W.—Brooklyn, Dec. 6; Chicago (Apollo), Dec. 25, 27.
Nichols, Mr. and Mrs. John W.—Appleton, Wis., Nov. 17; Springfield, N. Y., Nov. 20; New York, Columbia, Dec. 10.
Otis, Florence Anderson.—Ridgewood, N. J., Nov. 20; Brockton, Mass., Nov. 24.
Peterson, Edna Gunner.—Minneapolis, Nov. 29.
Pilzer, Maximilian.—New York (Aeolian Hall), Dec. 6.
Purdy, Constance.—New York, Nov. 17; Dec. 10.
Rasely, George.—Worcester, Mass., Nov. 20.
Reardon, George Warren.—Newark, Nov. 13; Brooklyn, Nov. 21.
Reardon, Mildred Graham.—Newark, Nov. 13.
Rogers, Francis.—Maplewood, N. J., Nov. 18.
Rose, Frances.—New York (New York Philharmonic), Nov. 29.
Samaroff, Olga.—Boston, Nov. 15; New York (Carnegie), Nov. 28.
Sarto, Andrea.—Halifax, Nov. 23; Syracuse, Nov. 30; Minneapolis, Dec. 6; Topeka, Kan., Dec. 8; Salina, Dec. 10; Wichita, Kan., Dec. 13; Lindsborg, Dec. 14.
Schumann-Helke, Mme.—Carnegie Hall, New York (recital), Nov. 17.
Schutz, Christine.—Albany, Nov. 24; Pittsburgh, Nov. 27.
Serato, Arrigo.—New York, Nov. 15; New York (Carnegie Hall), Nov. 25, aft.; Cincinnati, O., Nov. 26, 27; Denver, Col., Dec. 1; Pueblo, Col., Dec. 2; California tour, Dec. 4-17.
Seydel, Irma.—Syracuse, N. Y., Nov. 30.
Smith, Ethelynde.—Chicago, Dec. 6.
Stanley, Helen.—Minneapolis, Dec. 4.
Starr, Evelyn.—Aeolian Hall, New York, Nov. 24.
Steinberg, Bernard.—Boston, Nov. 15.
Sundell, Marie.—St. Louis, Nov. 13-14; Hartford, Conn., Nov. 23 (Boston Symphony Orchestra); Dallas, Tex., Nov. 17; Dobbs Ferry, N. Y., Dec. 3; Tufts College, Mass., Dec. 6.
Szumowski, Mme. Antoinette.—Boston, Nov. 23.

SYRACUSE ORCHESTRAL SERIES

Conway Forces under Club Auspices—Miss King's Concerts

SYRACUSE, N. Y., Oct. 30.—At a meeting of the directors of the Syracuse Symphony Orchestra this week, Kendal D. V. Peck, the president, announced that it was decided to continue the Sunday afternoon orchestral concerts, and the fund of \$500, given by the MorningMusicals, will be used for that purpose. For several years Patrick Conway, the conductor, and the orchestra men have not been paid for these concerts, but this year a small admission fee will be charged and the concerts continued only so long as the men can be remunerated for their services. They plan to have six concerts. The orchestra is also engaged to play at two of the fortnightly concerts given by the MorningMusicals.
 Kathleen King, local concert manager, announces two concerts under the auspices of the MorningMusicals, in which Elena Gerhardt and Harold Bauer will appear with the New York Philharmonic Orchestra, February 16, at the Wieting Opera House. L. V. K.
 Melamet Choral Class Gives Excellent Baltimore Concert
 BALTIMORE, Oct. 30.—The Melamet Opera Class, under the direction of David S. Melamet, made its first appearance of this season at a concert last night. An attractive program, in which the works of Baltimore composers was



Patrick Conway,
Conductor, Syracuse
Symphony

Teyte, Maggie.—Baltimore (Peabody), Nov. 20.
Thompson, Edith.—Salem, Mass., Dec. 10.
Torpadie, Greta.—Piqua, O., Nov. 13.
Van Der Veer, Nevada.—Middle West tour, Nov. 1 to Nov. 22; Jamestown, N. Y., Nov. 23; Indianapolis, Nov. 26; Syracuse, Nov. 30.
Webster, Carl.—Dover, Me., Nov. 18; Arlington, Mass., Dec. 4; Lynn, Mass., Dec. 7; Waterbury, Conn., Dec. 13.
Wells, John Barnes.—Brooklyn, Nov. 15; New York (McDowell Club), Nov. 17; Brooklyn, Nov. 22; Glen Cove, L. I., Nov. 29.
Wheeler, Frederic.—Peoria, Ill., Nov. 16; Alton, Ill., Nov. 17.
Wheeler, William.—Waterbury, Conn., Nov. 17; Hasbrouck Heights, N. J., Dec. 7; Flushing, L. I., Jan. 6; Pittsburgh, Jan. 5; Smith College, Feb. 3; Syracuse University, Mar. 4; Cambridge, Mass., Mar. 10; Harvard University, Mar. 11; Williams College, Mar. 12; Yale University, Mar. 15; Princeton University, Mar. 19.
Wittgenstein, Victor.—New York (Aeolian Hall), Nov. 20.
Williams, Grace Bonner.—Lewiston, Me., Nov. 15; Boston (Apollo Club), Nov. 17; Malden, Mass., Nov. 23; Bridgeport, Dec. 8.
Winkler, Leopold.—New York (St. Mark's), Nov. 27.
Zimbalist, Efrem.—Carnegie Hall (recital), New York, Nov. 14.

Orchestras, Quartets, Etc.

American String Quartette.—Allentown, Dec. 9; New York (Waldorf), Dec. 12.
Kneisel Quartet.—Denver, Oct. 15; Minneapolis, Nov. 17; Webster City, Ia., Nov. 19; Kenosha, Wis., Nov. 20; Chicago, Nov. 22; Grand Rapids, Nov. 23.
Manhattan Ladies Quartet.—Roselle, N. J., Nov. 19; Wilkes-Barre, Pa., Nov. 23; Birmingham, Pa., Feb. 6; Newark, N. J., Feb. 19.
Mannes, Mr. and Mrs. David.—(Sonata Recitals), New York, Belasco Theater, Jan. 17, Feb. 14 and Mar. 14.
Margules Trio.—Aeolian Hall, Nov. 17.
Metropolitan Opera (Opening Night), Monday, Nov. 16 (Masked Ball).
Minneapolis Symphony Orchestra.—Minneapolis, Nov. 15, 20, 22, 24, 29; Dec. 4, 6.
Mukle-Connell-Jones Trio.—Spartanburg, S. C., Nov. 23.
Peoples Symphony Concerts.—New York (Washington Irving High School), Nov. 28.
Philharmonic Society of New York.—Carnegie Hall, New York, Nov. 15, 19, 20, 21, 27, 29.
San Francisco Symphony Orchestra.—San Francisco, Cal. (Cort Theater), Friday afternoons, Nov. 20, Dec. 4, 11.
Sasliavsky Quartette.—New York (Aeolian Hall), Dec. 2.
Sinsheimer Quartet.—New York (Rumford Hall), Dec. 2.
Sousa's Band.—Portland, Me., Nov. 14; Malden, Mass., Nov. 15; Boston, Nov. 15 (evg.); Fall River, Nov. 16; Boston, Nov. 17; Norwich, Conn., Nov. 18; New London, Conn., Nov. 18.
Symphony Society of New York.—Aeolian Hall, New York, Nov. 15, 29.
Young People's Symphony Concerts.—New York (Carnegie Hall), Nov. 21.
Zoellner Quartet.—Sinsinawa, Wis., Nov. 15; Galesburg, Ill., Nov. 16; Moline, Nov. 17; Lansing, Mich., Nov. 18; Kalamazoo, Nov. 19; Wheeling, W. Va., Nov. 21; Cumberland, Md., Nov. 23; Quebec, Nov. 25; Montreal, Nov. 26.

given prominent representation, was delivered in a highly creditable manner. In Franz C. Bornschein's "The Elves" the women's chorus displayed its fine qualities. In the work of the mixed chorus there was much to praise in the balance of tone and general interpretation. The able assisting soloists were Mrs. Henry Franklin, Margaret Kennard, Ida Shaw, Ruth Sauerwein, Anna G. Baugher, Adele Schaefer, George E. Pickering, Clarence R. Tucker, Moris W. Cromer, Richard Fuller Fleet and Harry Gerhold. As the accompanist of the evening Mrs. Melamet deserves high praise. F. C. B.

Autumn Recitals in Florida

JACKSONVILLE, FLA., Oct. 29.—Recent events in Florida have included an organ recital by Bertha Foster, director of the School of Musical Art, who was assisted by Louise Watts, B. V. Guevchenian and A. W. Honeycutt, in her program at the Grace Methodist Episcopal Church South, De Land, Fla. Another interesting program was the violin recital given by Alma Patton at the Institute, assisted by Annie King Davis.

Detroit Festival Quartet Opens Its Season Successfully

DETROIT, Oct. 28.—The Detroit Festival Quartet opened its season October 22 under the auspices of the Detroit Rotary Club. This quartet, which was chosen last Spring to furnish the music for the G. A. R. reunion and which is being booked throughout the Middle West by the Devoe-Kelsey management, is composed of Louise Allen Lyon, soprano; Mrs. Harriet Story Macfarlane, contralto; Charles Hargreaves, tenor, and Archibald C. Jackson, baritone. Mrs. Lillian Lachman Silver is accompanist. The work of the quartet deserves high praise. Each singer is an artist and each is willing to subordinate himself to the needs of the ensemble. Encores were demanded and given, both for the

quartet numbers and the songs of the individual artists. Dorothy Caroline Conger, classic dancer, gave four dances which won her enthusiastic praise. She was supported at the piano by Esther Hayes. E. C. B.

GANZ ASSISTANT HERE

Louis Cornell to Carry Out System of Swiss Pianist in America

Among the latest arrivals in New York from the war zone is Louis Cornell, the American pianist, who had been in Berlin for the past six years under the tutelage of Rudolf Ganz, and had been Mr. Ganz's first assistant teacher for the past four years. Mr. Cornell intends to remain in America permanently and carry out the system of Mr. Ganz's teaching, besides appearing in concerts extensively. Mr. Cornell intends giving an Aeolian Hall recital in New York in February, besides giving concerts in Cleveland, Chicago and throughout the Middle West this season.



Louis Cornell

New Violin Invention Brought to This Country

Nat Herd, who has just returned from Europe, has brought to America a specimen of the new "Thomastik" violin, which has caused a sensation in Europe during the last year. The inventor, Dr. Franz Thomastik, a violin maker and acoustician, has been experimenting upon the violin for the last decade. About two years ago he appeared for the first time on the concert stage with a finished product, at the Urania, in Vienna, where he immediately aroused very great interest. The Austrian labor ministry thereupon placed large working facilities at his disposal and has supported the invention since that time. The tone of the Thomastik violin is broader than the usual violin tone. It much more resembles the human voice than any other violin. The violin will probably be heard in New York during the coming Winter.

Criterion Quartet in Church Concert

Under the auspices of the Ariston League of the Lewis Avenue Congregational Church, New York, the Criterion Male Quartet of New York, John Young and Horatio Rench, tenors; George Warren Reardon, baritone, and Donald Chalmers, bass, gave a program on October 29. The quartet sang in a praiseworthy manner songs by Bullard, Buck and Van de Water. Mr. Young scored in Bartlett's "Love's Rhapsody," Mr. Reardon sang with rousing effect the Prologue from "Pagliacci," Mr. Rench Tosti's "Parted" and Mr. Chalmers Spross's "Song of Steel." Winifred Lee Mayhall was the able accompanist.

Damrosch Opens Washington Season

WASHINGTON, D. C., Oct. 28.—The New York Symphony Orchestra, under the direction of Walter Damrosch, inaugurated the musical season at the national capital, playing the symphony of Brahms, No. 2, in D. Efrem Zimbalist was the soloist and he was heard at his best in the Bruch Concerto. The other numbers by the orchestra included "Norwegian Wedding Procession" and "In the Halls of the Mountain King" from the "Peer Gynt" Suite, Grieg, and First Roumanian Rhapsody, Enesco. This last selection was heard for the first time here. It was excellently played. W. H.

Two Extra Greater New York Concerts for McCormack

From his opening recital at Grand Rapids John McCormack went to Lexington, Ky., and so many people were unable to secure admission to the Woodlawn Park Auditorium that he was immediately booked for a return concert early in December.

Two extra concerts are announced for Greater New York before starting out for the Pacific Coast. They will be held at the Academy of Music, Brooklyn, Sunday evening, November 15, and Carnegie Hall, Manhattan, Sunday afternoon, November 22.

Roberta Glanville, soprano, formerly of the Metropolitan Opera, was heard in an interesting recital on October 28 at the Woman's Club, Roland Park, Baltimore. Frederick D. Weaver was the accompanist.

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ROTHE DANCING

A WARM NEW YORK WELCOME FOR MUCK

Boston Orchestra Plays Opening Pair of Concerts in Carnegie Hall

The Boston Symphony Orchestra paid its first New York visit of the season at Carnegie Hall, Thursday evening of last week. As usual there was a capacity audience that applauded with effusiveness. Concertmaster Witek had a little greeting all his own when he appeared on the platform a few moments before the conductor, and Dr. Muck himself received a very considerable one. There was no soloist and no very exciting or original program, so that no extraneous elements conspired to mitigate the glory of absolute attention which was focused upon conductor and orchestra.

Dr. Muck treated his first New York public to the same fare he had fed the Boston Symphony Hall congregation of a few weeks past. There were Beethoven's "Eroica," Brahms's "Variations on a Haydn Theme," Strauss's "Don Juan" and Weber's "Euryanthe" overture, so that a diversity of tastes found means of satisfaction.

The Boston Symphony played very much in its wonted fashion last week; that is to say, with much refinement, great polish and sophisticated virtuosity. At the same time it is unnecessary to pretend that the work of the organization is above all mortal reproach in point of execution. There was some very perceptible floundering in the wood-wind department during the first movement of the "Eroica" last week, and certainly the tone quality of the first oboe has lost not a little of its pristine beauty. That the cold brilliancy of the string body does not make amends for its want of luscious warmth is also not to be gainsaid.

Dr. Muck's reading of the "Eroica" was very much in the line of all of this conductor's Beethoven—cold, imperturbable, calculated, correct, and in the last analysis conventional and objective to a degree. The first movement was urbane but never overwhelming, the funeral march lacked poignant intensity. Much delicacy and refinement of shading characterized the *scherzo*. To show, no doubt, that the Boston Orchestra can play fleet-footed music with great precision, the conductor refrained from indicating the beat during the whole of this movement except the horn trio.

Apparently even the hallowed organization from Boston is not above the touch of human frailty implied in this display of theatricalism. Withal this *scherzo* is not a thing of such insuperable difficulty that to play it with precision even when unassisted by a conductor's baton involves measureless honor—least of all when an orchestra has played the work as often as this one.

Brahms's "Haydn Variations" are very delightful in some parts and very dull in others. But the orchestra was fully at home in them and got out of them all there is to be gotten. The Weber music was spirited, but the pulsating, hot-blooded, sensuous "Don Juan" of Strauss was never hot-blooded, sensuous or passionate. We in New York are accustomed to a more impulsive, more fiery and a more amorously ardent reading of this splendid work.

H. F. P.

Had Dr. Muck arranged his Saturday matinee program, so that the Brahms D Major Symphony closed rather than

PATTI VISITS WOUNDED BELGIAN SOLDIERS



(c) International News Service

Adelina Patti, Visiting Wounded Soldiers in Her Own Ward at Swansea Hospital, England

EIGHT thousand persons heard Adelina Patti, now in her seventy-second year, sing at a recent patriotic concert in London. King George and Queen Mary were present. Dispatches from

London record that Mme. Patti's reception was "unprecedentedly enthusiastic." She sang a Mozart aria and the applause "did not end until, wiping away tears of apprecia-

tion, she sang 'Home, Sweet Home.'" The noted singer is shown in the above picture comforting the wounded Belgian soldiers in the Patti Ward of the Swansea Hospital, England.

opened the list he would better have aided his audience in maintaining its interest in the afternoon's proceedings.

In addition to the Brahms symphony there were Chadwick's "Symphonic Sketches," heard here first under Dr. Muck's baton in 1908, and Sibelius's "Finlandia." Few contemporary American musicians can be held in higher esteem than the composer of these "Symphonic Sketches." Yet they do not show him at his best; neither the rollicking nature of "Jubilee," the melodic suavity of "Noel," nor the care-free character of the "Vagrom Ballad" interested the audience deeply and the applause was perfunctory after the several movements. Dr. Muck played one of Mr. Chadwick's symphonies for us last season, a *Jugendwerk* which antedates this suite. Why does the conductor of the Boston Orchestra continue to refrain from playing in New York Mr. Chadwick's new Symphonic Suite, or his "Aphrodite," or, if it must be an older work, the overtures, "Melpomene" or "Euterpe"?

The Brahms symphony was read in a highly conventional manner, the first movement at a pace that hardly allowed the beauties of its lyric themes their fullest play. Sibelius's "Finlandia," which has aged considerably in the last few years, was well done but not with the dash that made Mr. Sibelius's conducting of it at the Norfolk Festival last Spring one of the unforgettable features of those concerts.

A. W. K.

The Brooklyn Performance

As invariably the case, there was not an empty seat in the opera house of the Brooklyn Academy of Music on Novem-

ber 5, when the Boston Symphony Orchestra, under Dr. Karl Muck, made its first appearance of the season. In the beautiful performance of a Brahms symphony this representative audience found that gratification which year after year has caused Boston Symphony affairs to be regarded in the borough as of the very first musical importance. Sibelius's "The Swan of Tuonela" and "Finlandia" were played with the finest quality of musicianship, and the performance of the overture to "Euryanthe," by Weber, was equally admirable. Pasquale Amato, soloist of the evening, sang arias from Saint-Saëns's "Henry VIII" and Handel's "Xerxes" with thrilling effect. The Metropolitan Opera baritone was in fine voice and was warmly received.

G. C. T.

D'Aubigne to Teach in America

L. D'Aubigne, the vocal teacher, who has been residing at 30 Avenue Kléber, Paris, is expected to return to New York to resume teaching here. He will arrive about December first. His villa at Sèvres is being used as a Red Cross Hospital. His interests here are at present being represented by his secretary, Martha Greason, of 506 West One Hundred and Eleventh Street, New York.

Popular Opera in St. Louis

St. Louis began its experiment in giving grand opera at theater prices last Monday evening. Florencio Constantino is appearing with the company as "guest." That the enterprise would be a success seemed to be the opinion of press and public on the opening night.

CIVIC LEAGUE OPENS ITS DAYTON SERIES

Paulist Choristers Give Novel Program in Concert Course for People

DAYTON, O., Nov. 6.—The Civic Music League opened its season last Friday in Memorial Hall with the Paulist Choristers of Chicago under the direction of Father Finn. Memorial Hall was crowded to its utmost capacity for the first of the course of popular concerts, and the appearance of the boys of the choir in their vestments appealed very strongly to the audience, and their beautiful singing was wonderfully effective. Memorial Hall is not a good place for ensemble music, owing to the way in which it is built, and as a consequence some of the finer effects were wholly lost. However, it was a beautiful concert, and a great novelty to Dayton music lovers. The large audience augurs well for the success of the course.

Charles Arthur Ridgway, organist of the Third Street Presbyterian Church, began his series of noonday concerts on Tuesday. These concerts are free and are given twice each week, and they attract several hundreds of people, who during the noon hour enjoy not only the rest but the pleasure of listening to these programs. At each one of these concerts a vocalist or an instrumentalist adds interest and variety to the program.

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